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Master of Arts (MA)
Comparative Literature

MCL-12

Theory of Comparative Literature

SCHOOL OF HUMANITIES

TAMILNADU OPEN UNIVERSITY

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Theory of Comparative Literature

(MCL-12)

UNITS 1-5

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Contents

Unit 1 : Comparative Literature: An Introduction

Overview 1

Learning Objectives 1

1.1 Compartaive Literature : An Exposition 1

1.1.1 Introduction 1

1.1.2 Aspects of Comparative Literature 4

1.2 Definitions 6

Summary 15

Unit 2 : Classification of Literature

Overview 17

Learning Objectives 17

2.1 National Literature 18

2.2 World Literature 20

2.3 General Literature 26

Summary 29

Unit 3 : Schools of Comparative Literature

Overview 31

Learning Objectives 32

3.1 French School

3.1.1 Theory of French School 34

3.2 American School 36

3.2.1 Rene Wellek 36

3.2.2 H.H. Remak 39

3.2.3 Difference Between French and American School 41

3.3 Russian School 43

3.4 Chinese School 45

3.4.1 Genisis 45

3.4.2 Status in 1950s 46

3.4.3 Development in 1990s 51

3.4.4 Function of Comparative Literature in China 53

3.5 Indian School 59

Summary 65

Unit 4 : Concepts of Comparative Literature

Overview 67

Learning Objectives 67

4.1 Study of Influence 68

4.2 Analogy/ Parallel Studies 72

4.3 Reception Study 74

4.4 Periodisation 77

4.4.1 Importance of Literary History 77

4.4.2 Weisstein on Terms in Perodisation 78

4.5 Thematology 81

4.6 Study of Genres 86

Summary 93

Unit 5: Literature and Other Disciplines

Overview 95

Learning Objectives 96

5.1 Literature and Psychology 96

5.1.1 Introduction to Psychology 96

5.1.2 Sigmund Freud 97

5.1.3 Carl Jung 98

5.2 Literature and Sociology 100

5.2.1 Literature and Society 101

5.2.2 Author and Society 102

5.3 Literature and Philosophy 104

5.4 Literature and Fine Arts 107

5.5 Comparative Literature and Translation 110

Summary 113

Model Question Paper 119

UNIT 1

Comparative Literature: An Introduction

STRUCTURE

Overview
Learning Objectives

1.1 Comparative Literature: An Exposition

1.1.1 Introduction

1.1.2 Aspects of Comparative Literature

1.2 Definitions

Summary

OVERVIEW

We compare the quality and quantity of two things, when we purchase a mango or a television or any other product in a market. This comparison may give us an idea about the characters and features of two items. Likewise, comparative literature is a kind of literature, which closely looks at the similarities and dissimilarities between the writers and the texts of across literatures in terms of style, themes etc., This Unit is primarily divided into two sections; (i) Comparative Literature : An exposition and (ii) Definitions. While the first section deals with basic concepts and aspects of the CL, the definitions for CL coined by Joseph Texte, Cambell, Wellek and Warren, Tiegham and Henry Remak are described in the second section of this Unit.

LEARNING OBJECTIVES

After going through this Unit, you will be able to:

- define comparative literature
- describe different terminology of comparative literature
- analyse the story of the existence of the CL
- enumerate the famous compartists in the world
- explain the aspects of the CL

1.1 COMPARATIVE LITERATURE: AN EXPOSITION

1.1.1 Introduction

"Shall I compare thee to a summer's day? " asks Shakespeare of his friend. But it is not the privilege or nature of poets alone to compare. Actually, we all, almost without exception, compare sarees or shirts, scooters or computers, children or chimpanzees, marks or remarks. We do so sometimes consciously, out of necessity, and often perhaps unconsciously; but that we are not as expressive as Shakespeare or Kamban. Whenever we compare, we notice (or at least try to notice) similarities and differences in quality of quantity, texture or structure, value or function, etc. We then have – don't we?—sufficient reason to believe that comparison is a mental act or process, as inevitable as breathing.

Now, if comparison is necessary and inevitable, why shan't we use this faculty in our study of literature? Why shan't we, that is, use it for comparing literary works across languages, across, cultures across time? They, early comparatists must have thought so. The chief among them was Mathew Arnold, who persistently pleaded for the untrammelled study of literature. The term Comparative Literature was apparently coined by him.

It is thus we have a branch of literary studies called "Comparative Literature" (CL for short). They might, however, have pursued CL for different ends. The Germans, for instance, seriously studied their own folk-tales, perhaps to whip up nationalist sentiments. In the process, however, they gave us thematic universals or thematology, an important branch of CL. Again the French who initiated influence Study meant presumably, to proclaim to the world thus that they were—they still are—the fount of ideas and literary influences in Europe. The Americans, who could not boast of either a tradition as such or their profound literary influence, settled for a study of literary parallels. Soon, however, they widened the scope of CL to include the psychological approach, the sociological approach, etc.

Existence in academic discipline

Comparative Literature is a growing academic discipline in Universities in India as well as aborad. Many western countries like America, France, Germany, Italy and some Eastern countries like Japan have introduced Comparative Literature. In India, Jadavpur University, Kolkata took a lead in introducing Comparative Literature as a discipline as early as 1956. Currently many universities in India have started teaching this subject to their undergraduate and postgraduate students. As regards Tamil Nadu, the Madurai Kamarajar University is a pioneer in establishing the Department of Comparative Literature. Now, the Tamil Nadu Open University, Chennai offers MA Comparative Literature Programme

through distance mode. In addition, a plenty of reach have been done in this field comparing Tamil literature with other word literatures. In a country like ours, where many languages are spoken and good creative literature is produced in various India languages, comparatives literature becomes very important. Academicians and literary critics have begun to realize the immense potentials of the challenging field of Comparative Literature.

Existence of comparative literature

As mentioned, comparison is a common instinct, true of human experience. No wonder, it is reflected in literary response and aesthetic experience also. First, it manifested itself as a system of literary appreciation in the Western literature and now it has spread to different parts of the world. Comparison in literature is made into comparative through the technical use of comparisons of themes, genre and movements and trends of a minimal pair of two literatures going beyond the confines of one country and through translation. Comparative Literature again transports literary materials from one language to another. 'Comparative Literature' is a comparatively new term at least in its technical sense. The basic concept is not new. All the major Greek critics like Aristotle, Longinus and others made a revealing comparative study of the structural or rhetorical devices used by the classical poets. This comparison was not limited to one literature only. Horace goes a step further. In his *Ars poetica*, there are comparative assessments of the artistic qualities of Greek and Latin work. He studied the great epic of his language, Virgil's *Aeneid*, against the background of the Greek classics, *The lliad* and *The Odyssey* of Homer. Later European critics, Dryden and Johnson in England, Boileau and Sainte Beuve in France, Goethe and Schlegel in Germany, further extended the frontiers and made multilingual comparisons. Goethe had actually evolved a positive concept of "Welti literature" - (World literature).

Comparative literature, as is evident from the expression itself, is a study of literature in comparison. It is an elliptic usage standing for comparative study of literature. Comparative literature is both a mode of study and an independent concept of literature. It starts as a mode of study and develops into a concept. As a mode, it is a study of literature not in isolation but in comparison. The next point naturally arises. 'Comparison with what?' Firstly, it could be a comparison of two or more similar or even dissimilar forms or trends within the span of literature, of the same language. Secondly, it could be a comparison of similar or dissimilar forms and trends in the literature of two or more languages (in translation). Then again, the scope of comparison may extend vertically and may include, as Remak has suggested, "a study of the relationships between literature on the hand and the other areas of knowledge and belief" on the other hand such as the arts, psychology, philosophy, religion, history and other social sciences.

1.1.2 Aspects of Comparative Literature

Comparative literature envisages a comparative study of various literatures allied or otherwise, with a view to underlining the elements of unity in diversity. This study centres round several comparative aspects of different literatures. It may be as Revignas has put it:

a) "a research into the problems connected with the influences exercised reciprocally by various literatures" – a study of international literary and cultural relations.
b) Of international themes and motifs of migration of themes and motifs.
c) It could be a study of literary evolution, marking its inception, culmination and decline.
d) It could be an over-all study of literary history in general in the context of the milieu.
e) A study of historical relativism – an assessment of the present against the background of the past traditions.
f) Comparative literature could be "a study of all literature from an international perspective with a consciousness of unity of all literary creation and experience – independent of ethnic and political boundaries (Rene Wellek)

The Comparative Literature mainly includes the following aspects:

(i) Influence study examines how one literature is influenced by the other.

(ii) Analogy studies the parallels between writers and works.

(iii) Thematology is the study of themes or motifs.

(iv) Reception study aims at measuring the response to a writer's works abroad.

(v) Translation is an important tool for a translator.

(vi) Genre studies analyse the various literary forms involved in comparative study.

(vii) Movements and Trends

(viii) Literature and other arts

(ix) Literature and Philosophy, Sociology and Psychology. (All these aspects will be studied in detail.)

Terminologies

The comparative literature is known in different names in different countries as listed below:

(1) Comparative Literature - English
(2) *Literateur compare* - French
(3) *Literature comparada* - Spanish
(4) *Literature comparada* - Italian
(5) *Vergleichnde Literatur* - German
(6) *Oppilakkiyam* - Tamil
(7) *Hikakau Bunkaku* - Japanese

LEARNING ACTIVITY 1.1

- Explain the existence of comparative literature as academic discipline.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

1.2. DEFINITIONS

The term 'Comparative Literature' is difficult to define for it evolves not one but two or even more than two literatures in comparison at the same time. It becomes still more difficult task when the comparatist has to take into consideration the multi-dimensional aspects of comparative literature such as-linguistic, cultural, religious, economic, social and historical factors of different societies.

In order to understand the term "comparative literature" we must analyse its nomenclature. Etymologically, the term comparative literature denotes any literary work or works when compared with any other literary work or works. Hence, comparative literature is the study of inter-relationship between any two or more than two significant literary works or literatures. It is essential that while making comparative study we must take the sources, themes, myths, forms, artistic strategies, social and religious movements and trends into consideration. The comparatist with his critical approach and investigations will find out, the similarities and dissimilarities among various works that he has undertaken for the purpose

of comparison and justification lies in the fact that his approach must be unbiased and unprejudiced to reach the ultimate truth. It is only his earnest and sincere approach which will bring forth the naked truth or natural results and this really is the purpose of comparative study.

Taken broadly, comparative literature is a comprehensive term. Its scope encompasses the totality of human experiences into its embrace, and thus all internal human relationships among the various parts of the world are realized, through the critical approach to literatures under comparative study. It helps to vanish narrow national and international boundaries, and in place of that universality of human relationships emerges out. Thus the term comparative literature includes comparative study of regional literatures, national literatures, and international literatures. However, there are many over-lapping terms in this concern such as - Universal literature, General literature, International literature and World literature. Repeatedly, we can mention here that comparative literature includes experiences of human life and behaviour as a whole. In the conception of world literature the works of Homer, Dante, Shakespeara, Milton, Goetha, Emerson, Thoreau, Valmik, Vyas should be taken as one for comparison. Virgil's Aeneid, Homer's Iliad, Milton's Paradise Lost, Indian Epics-the Ramayana and the Mahabharta can be studied in comparison as world literature.

If taken psychologically, human nature is undoubtedly, the same all over the world. That is why, human expressions in all literary works or literatures are bound to have deep-rooted similarities and affinities. Hence there lies affinities between the masterpieces of different literary works of different nations. Human nature, no doubt, is very complicated, and this complexity in different kinds of literary works makes comparative study a complex phenomenon.

As mentioned above, the comparative study is not different from a critical approach of a particular literature except the fact that here we deal with two or more than two literatures side by side. In this way, the subject matter becomes vaster and perspective wider. Boundaries of comparative literature have to be extended to encompass the entirety of human life and experiences in one's embrace.

Moreover, each scholar has his own understanding of "literary" and "comparison," determining the final meaning of the concept. Our discipline never had a really unique, "standard" characterization. The most commonly accepted definitions evolved through time in function of the period's norms and practices, generally following the outline recommended by one of the most influential figures in the field. Here are, in chronological order, a few of these definitions as postulated by some of the most influential scholars in this domain:

Joseph Texte, 1898:

> L'étude comparative des littératures. Relations des diverses littératures entre elles, actions et réactions simultanées ou successives, influences sociales, esthétiques ou morales qui dérivent du croisement des races et du libre échange des idées…

Oscar James Campbell, 1926:

> Comparative literature … endeavors, in the first place, to discover general laws which transcend any one literature, such as the development of types and forms under the progressive relationships of different literatures. In the second place, it seeks to reveal relations of affinity within two or more literatures. Finally, through the discovery of similarities and differences by means of comparison, it endeavors to explain the inception and growth of individual works. That is, like all scientific studies of literature, our methods are primarily investigations of the processes by which a work has come into being and appraisals of the forces which produced this result. In other words, the methods of comparative literature do not seek to produce or enhance aesthetic delight, but rather to create new models of understanding.

René Wellek and Austin Warren, 1942:

> Comparison is a method used by all criticism and sciences, and does not, in any way, adequately describe the specific procedures of literary study. The formal comparison between literatures – or even movements, figures and works – is rarely a central theme in literary history […] in practice, the term "comparative" literature has covered and still covers rather distinct fields of study and groups of problems. It may mean, first, the study of oral literature, especially of folk-tale themes and their migration […] Another sense of "comparative" literature confines it to the study of relationships between two or more literatures. […] A third conception… identifies comparative literature with the study of literature in its totality, with "worldliterature," with "general" or "universal" literature.

Paul Van Tieghem, 1946:

> L'objet de la littérature comparée … est essentiellement d'étudier les œuvres des diverses littératures dans leurs rapports les unes avec les autres. […] le caractère de la vraie literature comparée, comme celui de toute science

historique, est d'embrasser le plus grand nombre possible de faits différents d'origine, pour mieux expliquer chacun d'eux; d'élargir les bases de la connaissance a fin de trouver les causes du plus grand nombre possible d'effets. Bref, le mot comparé doit être vidé de toute valeur esthétique et recevoir une valeur historique ; et la constatation des analogies et des differences qu'offrent deux ou plusieurs livres, scènes, sujets ou pages de langue diverses, n'est que le point de depart nécessaire qui permet de découvrir une influence, un emprunt, etc., et par suite d'expliquer partiellement une œuvre par une autre. (The object of comparative literature is essentially to study the works of the various literatures in their relations with each other. The character of true comparative literature, like that of all historical science, is to embrace as many different facts as possible, in order to better explain each of them; To broaden the bases of knowledge in order to find the causes of the greatest possible number of effects. In short, the comparative word must be emptied of all aesthetic value and receive historical value; And the discovery of the analogies and differences offered by two or more different books, scenes, subjects, or pages of language, is only the necessary starting point for discovering influence, borrowing, etc., and consequently To partially explain one work by another- *Google Translator*)

Henry Remak, 1971:

> Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences, (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.

Steven Tötösy de Zepetnek, 1999:

> In principle, the discipline of Comparative Literature is in toto a method in the study of literature in at least two ways. First, Comparative Literatures means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature and second, Comparative Literature has an ideology of inclusion of the Other, be that a marginal literature in its several meanings of

> marginality, a genre, various text types, etc. [...] Comparative Literature has intrinsically a content and form, which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form. Predicated on the borrowing of methods from other disciplines and on the application of the appropriated method to areas of study single-language literary study more often than tends to neglect, the discipline is difficult to define because thus it is fragmented and pluralistic.

As the preceding paragraphs demonstrate, the concept has undergone a few ideological mutations from its beginnings until present times. Also, it becomes evident that no definition has managed to cover in a satisfactory manner all the aspects and theoretical details of this complex field called "comparative literature". As Robert J. Clements states in his Comparative Literature as an Academic Discipline: "there is little that anyone at this late date can contribute to the realm of definition". Nevertheless, they are abundant, and while a few general principles appear to be ubiquitous, a singular, universally accepted explanation of the concept remains yet to be established.

A brief summary of the above definitions would have to point out several common elements as well as the essential differences between their perspectives. First, they all envision the relating of a limited literary domain (national literature, genres or trends) to a literary or non-literary factor, each of them including in some manner the ideas of its predecessor. The definition introduced by Texte conceives comparative literature as limited to the study of a factual/historical relationship between two national literatures, as caused by various social norms. Oscar J. Clements introduces another formal criteria of classification (innately related to comparison), that of "type" and "form." Paul Van Tieghem stresses the historicist approach, "le mot comparé doit être vidé de toute valeur esthétique et recevoir une valeur historique," the very factor challenged by Wellek, who shifts the weight of the investigation from content towards method for the profit of literariness, which should supersede "scientifism" in the discipline: "Comparison is a method used by all criticism and sciences, and does not, in any way, adequately describe the specific procedures of literary study." Henry Remak tries to update the concept including features imposed to comparative studies by the progress of modern knowledge, including in his definition "other spheres of human expression." Finally, Tötösy introduces the much more general term "the other," in his attempt to re-establish the discipline upon new epistemological grounds. While it seems impossible at this time to find an exclusive, exhaustive definition conciliating all the principles previewed so far, the present study will adopt as a "working variant" the one suggested by Claude Pichois and André Rousseau:

> La littérature comparée est l'art méthodique, par la recherche de liens d'analogie, de parenté et d'influence, de rapprocher la littérature des autres domains d'expression ou de la connaissance ou bien les faits et les textes littéraires entre eux, distants ou non dans le temps ou dans l'espace, pourvu qu'ils appartiennent à plusieurs langues ou plusieurs cultures, fissent-elles partie d'une même tradition, afin de mieux les décrire, les comprendre et les goûter. (Comparative literature is methodical art, through the search for links of analogy, kinship and influence, to bring literature closer to other domains of expression or to knowledge, or to facts and literary texts between them, Whether distant or not in time or space, provided that they belong to several languages or cultures, form part of the same tradition in order to better describe them, understand them and taste them- *Google Translator*)

The definition of comparative literature given by Bijay Kumar Dass is very simple vivid and understandable: *"The simple way to define comparative literature is to say that it is a comparison between the two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more".*

Tagore refers to comparative literature by the name of *'Vishvasahita'*. Broadening the scope of comparative literature he remarks: *"From narrow provincialism we must free ourselves, we must strive to see the works of each author as a whole, that whole as a part of man's universal creativity, and that universal spirit in its manifestation through world literature"*

If taken historically, comparative literature has been a result of a reaction against the narrow nationalism of the 19th century scholarship in England. Though it was an occasional tradition, the comparative study of literary works was in vogue, right from the beginning of the Christian era. Romans were the pioneers in the field of comparative study. They out did the Greeks in the development of comparative study. The Romans worked out the tradition of comparing the works of great orators and poets of Greek and Roman and found out many similarities among their studies of literary works. No doubt, Quintillion was the pioneer in this concern, but Longinus endeavoured to set the comparative study in systematized discipline. If he had preceded Quintillion he would have been the pioneer in this field. He brought forth the names of Homer and Plato etc. In Indian comparative approach the Sanskrit critics emerged out during the 6th century A.D. It is clear from the commentaries on Kalidasa's *Meghduta* and *Abhijnanasakutala*. After that the critics like Kuntaka and Abhinavagupta with their qualitative approach paved the way for modern comparatators.

R.S. Pathak, giving the historical development of the new discipline, comparative literature says: *"Mathew Aronold made meaningful efforts in English world and emphasized strongly the significance of the comparative approach to literary works. He wrote in a letter in 1848, "Every critic should try and possess one great literature at least besides his own and more the unlike his own, the better*".

Thus, he pioneered the comparative criticism in England and gave inspiration to other critics to work on this new discipline. It is hearby suggested that the comparatist should undertake the master pieces of creative writers, whose works have cosmopolitan status in literary fields. That is why, Ezra Pound and T. S. Eliot called for a criticism of poetry on parameters of universal world-poetry, or the works of maximum excellence. This type of approach will direct comparative study of literature towards international level.

German

The term 'Comparative literature' was coined by the famous Victorian poet and literary critic, Matthew Arnold. He used the term to refer to comparing literary works across languages, across cultures. Different people studied Comparative Literature for different purposes. The Germans studied their folk-tales seriously, with special emphasis on their themes. They gave the 'thematic universals' and added thematology to Comparative Literary Studies.

French and America

The French comparatists introduced the Influence Study mainly in order to proclaim to the world that they were the first literary influence in Europe. The Americans specialized in parallel studies. It is the Americans who widened the scope of Comparative Literature to include the Psychological and the Sociological Approaches. Thus each nation has contributed something special to Comparative Literature.

As an academic discipline, Comparative Literature is defined beautifully by the famous American comparatist, H.H. Remak. His definition is, "Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and the other areas of knowledge and belief, such as the arts (painting, sculpture, architecture, music), philosophy, history, and social science (politics, economics, sociology), religion, etc., on the other. "It is the comparison of one literature with another or others.

LEARNING ACTIVITY 1.2

- Mention Henry Remak's definition for Comparative Literature.

Note:

a) Write your answer in the space given below.

b) Check the answer with your Academic Counsellor.

SUMMARY

Let's summarise this Unit! We have mainly discussed the following matters in this Unit:

(i) Basics of Comparative Literature

(ii) The CL in the Academic field

(iii) The past studies on CL

(iv) Aspects of the CL like influence, analogy, themetology etc.,

(v) Definitions of famous comparative theorists such as Joseph Texte, Cambell, Wellek and Warren, Tiegham and Henry Remak, Tagore, Bijay Kumar Das and R.S. Pathak

Unit 2

Classification of Literature

STRUCTURE

Overview
Learning Objectives

2.1 National Literature

2.2 World Literature

2.3 General Literature

Summary

OVERVIEW

Comparative Literature is the study of literature beyond the confines of one particular country and the study of the relationship between literature and other areas of knowledge and belief such as sociology, philosophy and psychology and other arts like music, painting, sculpture and architecture. It is the comparison of one literature with another or others and experience. But several areas and terms are contiguous or seen to overlap with Comparative Literature. Classification is essential to distinguish Comparative Literature from National Literature, General Literature and World Literature. In this context, we are going to discuss the above classifications in detail in this Unit.

LEARNING OBJECTIVES

After going through this Unit, you will be able to:

- describe national literature
- explain world literature
- differentiate the national and world literature
- illustrate the views of Goethe on CL

2.1 NATIONAL LITERATURE

National Literature is a politico-historical term. Politics and history change according to the exigencies of the time and in such a process literature gets narrowed down. National Literature has two contradictory explanations. One is popular and the other sense is accepted by scholars. The popular one says that National Literature is produced by the people of a State, in the language of the people. For example, the Tamil literature, written in Tamil and by a Tamilian alone is accepted as National Literature. This is a very narrow sense, which excludes Tamil literature produced in countries like Sri Lanka, Malaysia and other countries. Many comparatists accept all writings produced by those people who share the same culture and language though they hail from different nations.There is no essential difference between methods of the research in National Literature and Comparative Literature. There are some issues faced by the research in Comparative Literature, which are out of the borders for the study of National Literature and there are some issues related to the translation in particular. There are some key themes contained in the study of National Literature contained in Comparative Literature through the patterns were somewhat different, but tend to occupy the more important status, like: cloth, success and reception and the impact of literature, as well as travel and mediations.

Even from the geographical side it is sometimes difficult to draw a clear distinction between National Literature and Comparative Literature. How can we deal with authors write in one language, but they belong to different nations? "When most of the scholars in the comparative field recognize the existence of complex and overlapping, agree that these difficulties are not so much and so serious that weaken the distinction between the literary study within national boundaries and its study across these borders."

Difference Between National and Comparative Literature

There is no fundamental difference between methods of research in national literature and comparative literature – (eg) a comparison between Bharathi and Bharathidasan or Bharathi and Whitman. Some subjects are encountered in Comparative Literature, which goes beyond National Literature – the contact between different cultures and the problems connected with translation in particular. Even while geographically speaking, an air – tight distinction between National Literature and Comparative Literature is difficult. Sometimes, there are authors writing in the same language but belong to different nations. Also, there is a difference between the British Citizenship of T.S. Eliot and the American citizenship of Thomas Mann. Sometimes there are writers in one country who write in various language or one writer writing in many languages.

LEARNING ACTIVITY 2.1

- What is meant by the national literature?

Note:

c) Write your answer in the space given below.
d) Check the answer with your Academic Counsellor.

2.2 WORLD LITERATURE

There is a difference between the Comparative Literature and the World Literature. The Comparative Literature includes elements of place, time, type and density. It, in the terms of geography, includes like World Literature the element of place, but within a narrower range mostly, not necessarily. It often deals with the relationship between two countries or authors of two different nationalities, or between one author and a foreign country (for example, foreign relations, German, French), relationship (Poe: Poe with Baudelaire), (Italy in the work of Goethe). The term (World Literature) means the congruence indirectly.

The World Literature also needs the element of time. The rule is that to be world-renowned (to obtain the world fame) takes a time. World Literature deals generally with the literature that has received a consensus on its greatness, because of being chosen by the time. Therefore, contemporary literature has a less share in the scope of World Literature. Comparative Literature, even theoretically, does not pay any attention to the oldness or newness of compared subjects. However, it must be clearly recognized that most of the literary comparative studies may focus, in the terms of science, to address the personalities of the past had earned an international reputation, but most of what we have done and what we will do, is in fact a (Global Comparative Literature). So the World literature handles basically with the literary production received an international recognition over the time and proved the ability to withstand, (for example, The Divine Comedy, Don Quixote, Paradise

Lost, and Candid and others) also deals but less distinct with the authors of our time who have won great favor outside of their home countries. Comparative Literature is not restricted to the same extent with the quality and strength. The enlightening comparative studies still focus - and will continue to do so - on the authors of the second class - who are mostly more than the authors of first-class, representing the features of their age, such studies can address some authors have already considered to be great and some authors who have inferior reputations not reported to the ears of the outsider world, but their production can represent some aesthetic trends on the European scale.

Add to that that there are some popular writers who have reached the first rank in their own country without receiving the recognition of World Literature they are prominently eligible for comparative literary studies. These studies in turn can contribute to their inclusion in the niche of World Literature. The list of these names is endless.

The elements of the place, time, quality and strength are differences between World Literature and Comparative Literature in the class. There are some other differentials have also a close relation to the essence.

Primarily the American concept of Comparative Literature includes the survey on the relationship between the literature and other pivots, while World Literature does not include it.

Secondly the American concept even the most rigid French definition of Comparative Literature (where the studied material should be necessarily literary, as the material of World Literature) indicates that the method must be specified, while the World Literature does not indicate.

Comparative Literature requires that the comparison between the authors or topics or literary works or trends should be in another country or another atmosphere.

The term ‘World Literature’ is closely associated with the term Comparative Literature. The magic term was coined by J.W.V. Goethe, the German scholar, while in conversation with his friend and secretary, Eckermann. Goethe criticized the narrow provincialism exhibited by the German writers of his time. He advocated the cause of world Literature. According to Goethe, response to literature inspiring valid criticism not only becomes an international experience, not at all bound by narrow boundaries of countries. The study of world Literature is a prerequisite for the study of comparative Literature, mainly because the former provides the researcher with necessary raw materials and information necessary for organized work of comparative criticism.

Element of space

Between comparative Literature and world there exists a difference of degree. Comparatives Literature comprises elements of space. It often deals with the relationship of only two countries, or two authors of different nationality. (eg) the Franco-German literary relations. But World Literature implies recognition throughout the world.

Element of time

World Literature suggests an element of time. That is, World Literature deals with literature consecrated as great by the test of time. Comparable Literature may compare anything that is comparable,no matter how old or recent the work may be; but world Literature deals predominantly with time and world-honoured literaryproductions of enduring quality. For example, The Divine Comedy by Dante, paradise Lost by Milton and Don Quixote by Cervantes; or with authors of our own day, who have enjoyed intense applause abroad. Faulkner, Camus and Thomas Mann belong to the second category. Comparative Literature is not bound to the same extent by criteria of quality or intensity. Many comparative studies could be successfully carried out on second-rate authors.

Elements of spaces, time, quality and intensity provide differences of degree between comparative Literature and world Literature. There are few fundamental differences. The concept of comparative Literature embraces inquiries into the relationship between literature and other orbits. World does not. Comparative Literature and other orbits. World Literature does not. Again, in comparative Literature, a work, author, trend or theme is actually compared to work, author, trend or theme of another country or sphere. Many of the world's masterpieces are read in translations. They are studies as individual masterpieces but not systematically compared.

The Goethean Concept of World Literature and Comparative Literature

There is currently little agreement about the systematic localization or methodology of comparative literature. What is far less controversial is the description of the field of comparative literature as world literature. But what is world literature? The answer seems trivial: The literature of the entire world. Yet this entails certain problems, since today no one will be able to simply say, as Goethe could over 160 years ago: "European, i.e. , world literature".

At the same time, however, it also suggested a concept of "world literature" too vast to be grasped by anyone, regardless of linguistic and literary education. After all, even the

"decaglottism" proposed a century ago by the comparatist Hugó Meltzl von Lomnitz -- Meltzl had suggested focusing on German, English, French, Icelandic, Italian, Dutch, Portuguese, Swedish, Spanish, and Hungarian (see Berczik) -- would remain, in its Eurocentrism, a far cry from the well-founded principles established by Etiemble.

Should we then, for the sake of feasibility, view as "world literature" only the best examples of all literatures from different epochs and regions? It was in this sense that Horst Rüdiger, the post-IInd World War founder of the German section of the ICLA/AILC, stood up for the "right and duty of literary evaluation according to supra-national standards", arguing that "the qualitative canonical concept of 'world literature' is an aesthetically necessary correlate to the quantitative, geographical concept of 'literatures of the world'".

But, as noted contemptuously by Werner Krauss, the doyen of Romance Languages and Literatures in the German Democratic Republic, world literature "accordingly rises above all literatures as a superliterature, with its masterpieces towering above every normal horizon. World literature thus turns into a great pandemonium in which Cervantes and Rabelais, Dante and Voltaire nod to each other".

This was in no way Goethe's concept of "world literature," which he coined in the last decade of his life as a reaction to Romantic -- even pre-Romantic -- literary criticism's breaking through of the traditional limits of Occidental literature by revaluating popular poetry and the literatures of the Middle Ages and of the Orient. Indeed, in the present use of the term, the quantitative aspect of world literature -- its extensional universality considering all particular literatures -- is often paralleled by the qualitative aspect of the exemplary value of those texts that belong to it. But contrary to this interpretation of world literature as a comprehensive and hierarchically structured thesaurus, Goethe had pointed out that it was presently, that is, contemporaneous to him, emerging. After all, from 1827 on Goethe asserts in the most varied ways that "such a world literature will soon come into being, as is inevitable given the ever-increasing rapidity of human interaction", he even compares his situation to that of the sorcerer's apprentice, with the advancing world literature "streaming towards him as if to engulf him".

And Goethe himself, like the later authors of the *Communist Manifesto* , related the resulting "universal world literature " not only in a general way to the "contemporary, highly turbulent epoch" and its "vastly facilitated communications" but also quite concretely to the "constantly spreading activities of trade and commerce" in which he saw the "human spirit gradually attaining the desire to participate in the more or less untrammeled intellectual

trade" . Yet, for Goethe the significance of the concept of world literature is not merely limited to such current or future relevance. Marx and Engels' *Communist Manifesto* had responded to the new quality of class antagonism by representing not only the present, but also the "history of all previous societies" as "the history of class-struggle". Goethe similarly lends his new concept of "world literature" further retrospective significance when he insists: "If we have dared to proclaim a European literature, indeed a universal world literature, then we have hardly done so simply to point out that different nations acknowledge each other and their respective creations, for in this sense it has existed for a long time and continues more or less to flourish".

What both applications of the term have in common, however, is Goethe's conviction that "like all things of supreme value, [art] belongs to the whole world and can only be promoted by a free and general interaction among contemporaries". Naturally, a discourse of this kind must "always remain attentive to what has been inherited from the past," as we read in the famous stanza from the West-Eastern Divan: "He who cannot be farsighted / Nor three thousand years assay, / Inexperienced stays benighted /Let him live from day to day".

Although this historical field of reference cannot be excluded from the concept of "world literature," it by no means constitutes its core as a kind of treasury of humanity, but rather has its function solely with regard to the experience and interaction of contemporaries. Contrary to Gadamer's assertion of the "normative significance" ("normativer Sinn") of "world literature" , then, Goethe represents just the opposite of a normative concept of world literature. Rather, in the famous conversation with Eckermann on 31 January 1827, he introduces his proclamation of the "epoch of world literature" with the following observation: "I see increasingly that poetry is a common property of mankind and that it emerges in all places and at all times from many hundreds of people. Some are a little better at it than others and stay on top a little longer, that is all there is to it ... everyone must realize that the gift of poetry is not so rare a thing, and that nobody has reason to let it go to his head if he produces a good poem".

In the Eckermann conversation of 31 January 1827, Goethe echoes Herder in stressing that poetry is the common property of mankind, and that it emerges in all places and at all times. ... this is why I study foreign nations and advise everybody else to do the same. National literature does not mean much at present, it is time for an era of world literature, and everybody must endeavor to accelerate this epoch. And in a similar sense T.S. Eliot proposes "that a world culture which was simply a uniform culture would be no culture at all. We should have a humanity de-humanised. It would be a night-mare. But on the other hand, we cannot resign the idea of world-culture alto-gether".

Goethe's famous dictum: "National literature does not mean much at present, it is time for the era of world literature and everybody must endeavour to accelerate this epoch" is not to be taken at face value. For, what we meanwhile observe is not the replacement of national literatures by world literature, but the rapid blossoming of a multitude of European and non-European literatures and the simultaneous emergence of a world litera-ture (mostly in English translations) as two aspects of one and the same process.

LEARNING ACTIVITY 2.2

- Enumerate Goethe's concept of World Literature.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

2.3 GENERAL LITERATURE

The term "General Literature" is used to mark the course and publications of foreign literatures through the English translation, or more broadly it is used for the marking of those scripts, which are difficult to be classified under any title of literary studies, which sometimes refer to the literary trends or problems and sometimes to the theories of general interest or aesthetics. The groups of texts and critical studies or comments address several kinds of literatures, which are classified under this literary category.

We must remember that the term “General Literature” like the term “World Literature” has a comparative method, but it is not necessarily included in the Comparative Literature.

It should be noted that the definition of Comparative Literature, which is developed by the French researcher Paul Van Tiegem is very accurate. In his opinion National Literature, Comparative Literature and General Literature represent three cascading levels. National Literature studies issues enclosed within the scope of National Literature. Comparative Literature studies the issues shared by two different literatures. General Literature is fixed to study developments in the larger number of the countries forming a literary unity.

In a Comparative literary study National Literatures remain the initial treasure, as being the pillars for the survey. In a study of General Literature, National Literatures are simply examples for international trends. It is true that the final division among National Literature, Comparative Literature and General Literature is not so easy to be applied and it is undesirable practically as well.

The World Literature in the sense of that literature, which has an entitlement and a success clearly makes it qualified to obtain an international attention. It is a feasible term, but it should not be used carelessly to be a sort of an alternative to Comparative Literature or General Literature. The General Literature should be avoided whenever possible, because it is used now for many things with many differences to many people.

Like National Literature, General Literature is also closely associated with the origin and development of comparative Literature. The contributor of the term, ‘General Literature, Paul van Tieghem, the renowned French comparatist, distinguishes the two by saying that comparative Literature confines itself to the study of binary links between two elements, whether these elements be individual works or group of work or writers or entire literature. Literary phenomena concerning three or more elements or writers are marked by the area of General Literature. Under the head of General Literature, Paul Van Tieghem lists the topics like the study of international currents such as petrarchism and Rousseauism, the problems of literary history and concepts like humanism, symbolism,etc.

Levels of National Literature, Comparatives Literature and General Literature

According to the French Comparatist, Paul Van Tieghem, National Literature, Comparative Literature and General Literature represent three consecutive levels. National Literature treats questions confined to one National Literature; Comparatives Literature normally deals with problems involving two different literature; and General Literature is devoted to

developments in a larger number of countries. “Expressed visually, National Literature would be the study of literature within walls, comparatives Literature, across the walls and General Literature above the walls.” Finally, one has to note that the definitions between National Literature and Comparative Literature are sufficiently clear to be useful. World Literature is a serviceable term but not to be loosely used. But, ‘General Literature’ may be avoided, wherever possible

LEARNING ACTIVITY 2.3

- Describe ‘General Literature’.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

SUMMARY

To conclude, this Unit has elaborately discussed the three terms namely National, World and General Literature and also analysed the ideas of Goethe on Comparative Literature, besides focusing on the variations of the three types.

UNIT 3

Schools of Comparative Literature

STRUCTURE

Overview
Learning Objectives

3.1 French School

3.2 American School

3.2.1 Rene Wellek

3.2.2 H.H. Remak

3.2.3 Difference between french and american school

3.3 Russian School

3.4 Chinese School

3.4.1 Genisis

3.4.2 Status in 1950s

3.4.3 Development in 1990s

3.4.4 Function of comparative literature in china

3.5 Indian School

Summary

OVERVIEW

As discussed in the previous Units, the comparison is a common instinct across the globe. Every thinker or a creative writer of the world has some common ideas in all fields in general and particularly in literature, as they critically look at the society. Accordingly, the concept of Comparison of literatures came into existence in all nations. While this genre began growing, each nation has formed its principles and theories for comparative literature. In this Unit, we are going to deal with the various schools like American, Chinese French, Indian and Russian.

LEARNING OBJECTIVES

After going through this Unit, you will be able to:

- analyse the French school of CL
- compare the French and American Schoools
- discuss the views of Rene Wellek and Henry Remak
- explain Russian school
- trace the growth and development of Chinese school
- describe the CL in India

3.1 FRENCH SCHOOL

The Comparative literature as a discipline was first established in France in the second half of the 19th century and the French comparatists has established their reputation long before the discipline reached the shores of America in the wake of migrating German scholars, who fled Hitler's Germany. For years the definition and scope of comparative literature had been the subject of lively disputes between the French and the American Schools. The French preferring narrow positivist studies and the American forming a very broad approach to comparative literature indicated in H.H. Remak's definition of CL given in his easy included in C.L. Method and Perspective. The long awaited confrontation between the two schools took place at the Chapel Hill congress of Comparatists in 1958.

The essence of the difference between the two schools may be indicated with the shift of emphasis on the title, CL, the French preferring the word Literature. The French scholars like Jean Marie Carre created a study of international spiritual relations for example, between Byron and Pushkin or Goethe and Carlyle. This approach takes its inspiration from positivistic or factual studies in the 19th century, especially the interest in folklore and thematology. The greatest of the French comparatists, Baldensperger, objected to the study of folklore which involved painstaking and systematic gathering of material. He said that the procedure totally ignored the creative element and the individual personality of the writer. This type of investigation involved the content rather than the form. He was supported by Paul Van Tieghem, who says that folklore should be kept out of CL, which should study the actions and influence exerted by individuals. The French opposition, however, favours influence study in terms of the indebtedness of one literature to another or that of one writer to another. But even here, there is a bit of disagreement. Scholars like Carre consider the study of literary influences to be dangerous because one would be forced to deal with intangible material. Carre recommended the study of the history of the success of a literary work and of the literary fortune of a writer. This conception of CL has been attacked as

pseudio-literary by scholars like Rene Wellek who questioned the methodology of such approaches.

The American attitude to the study of CL has been generally stated by H.H. Remak, who defines it as the study of any two National Literatures or the study of literature on the one hand and another discipline like psychology, philosophy, sociology, and religion on the other. Though the broad definition of CL indicates the American comparitist's uninhibited approach to the subject, it may encourage a kind of spurious scholarship unless one is very wellversed in two distinct areas of knowledge. Scholars like Ulrich Weisstein favour a more conservative some 50 years ago: "No explicatory clarity results from comparisons restricting themselves to a glace cast simultaneously at two different objects to that recollection conditioned by play of memories and impressions or similarities, which may well be erratic points furtively linked by the mind's caprice".

Baldeinsperger's warning is also an indication of the Analogy Studies favoured by American comparatists. Van Tieghem, however, is not against such studies provided they point to common trends, though he would include such studies under General Literature.

On the other hand Rene Eliemble, the distinguished scholar, has given his support to analogy studies. And has demonstrated how brilliantly they can be done, even though there is no positive link between any two writers or literatures analogically studies. He has called for a comparative study of such aspects like metrics, stylistics, etc. He is for a cautious approach to parallel studies enthusiastically recommended by Remak and Rene Wellek because he believes that without the support of vast but firm scholarship such studies will end up in empty speculation. He is, however in favour of the study of parallels with circumspection, without extending it to two different civilisations. Thus he will favour a parallel study of two writers belonging to the same civilisation, though of different literatures. Finally it must be said that comparatism is a certain temperament or turn of mind, a synthetic turn of mind, not merely an approach to literature.

Theory of French School

The concepts of Comparative Literature at the French school are as follows:

- Comparative Literature studies places of meeting among the literatures in their different languages and links in their present or past.

- The boundaries among different literatures are their languages, which separate each other. Therefore, the languages of the literatures are important to Comparative Literature in the study of the mutual impact and influence amongst them.
- Comparative Literature is essential to the history of literature and criticism in their contemporary meaning, because it discloses the trends of artistic and intellectual sources for the National Literature.
- The comparisons among the authors from different literatures have no historical links can not be counted from Comparative Literature.
- It will not be right to put in the standards of Comparative Literature just a presentation of texts or facts related to the literature and criticism, to look for similarity or convergence, without any attention to the links among them. This kind of comparison may be useful to make the observation strengthened and to give much information, but it has no any historical value.
- As well as the comparisons inside a single National Literature can not be counted from Comparative Literature, whether there are historical links among the compared texts or not, because Comparative Literature has an international field of linking between two or more than two different literatures.
- The internal comparisons inside the only one literature are less fertile, less benefit and have a narrower field than comparative studies, because they often run on a single frequency and within narrow boundaries.

The scholars of Comparative Literature believe that any literature cannot live alone in isolation from the pack of other literatures, without being weak and fading. They believe that the most beautiful aspects of the National Literature may be that which is adopted in its sources a vaccine from foreign help for the prosperity of those areas in the National Literature. This branch of Comparative Literature helps the nation to understand itself and see its image in the mirror of other literatures.

These are the main points of Comparative Literature at the French school. Let's proceed further to study the American theories in Comparative Literature.

LEARNING ACTIVITY 3.1

State the features of French school of CL.

Note:

a) Write your answer in the space given below.

b) Check the answer with your Academic Counsell

3.2 AMERICAN SCHOOL

The other important school is that of the American comparatists from the land of free and mixed culture. America is called a nation of immigrants in the world of Francois Jost. It is of many races but the America, comparative Literature was encouraged as an academic discipline in universities and institution of higher learning. The academic freedom given to the teachers promoted the multiplicity of literary responses and theories. A healthy tolerance in the field of literary appreciation was developed; and the scope of comparative of the American school are H.H. Remak, Harry Levin, Verner Freidrich, Francois Jost, Arthur Kunst and many others.

Since the Americans entered the world of Comparative Literature they had shown hesitated seriously to be bound to the hard conditions of French school, they loved always to expand the section of Comparative Literature for the entrance of various global artistic and literary trends in this zone. This ascent growing in Comparative Studies in America, probably is due to a hidden desire of the scholars in American universities to open the American windows for the product of global literatures or probably this literary turning point combined with other signs to form a harbinger of the American era.

The credit of founding the American theory in Comparative Literature goes particularly to Renė Wellek and Henry. H. H. Remak.

Let's study the views of each in Comparative Literature!

3.2.1 Rene Wellek

Wellek mentioned some points regarding comparative literature in his book *Theory of literature*. They are as follows:

- The term of Comparative Literature as it is understood by the French school is tiresome and comprehensive approach to different areas of literary study, therefore the development of this system of the knowledge was slow.
- The French concept was limited in the external problems only, such as the sources, influences and fame. The seriousness of these problems is that it may focus the attention on the writers of second-class or at the center of historical time, neglecting the essence of literary phenomenon, which needs to be studied.
- The best defense of the literature is the focusing on its vision and its spirit, it means study of any literature from an international perspective, hence the literature should be a separate study from the barriers of the politics, race and language, as well it should not be limited in a single method, so each of the description, designation, explanation, narration, illustration and presentation should be used in the literary study, as the comparison should be in its complete form, including the languages and literary genres, which are not linked historically and it should not be limited in the history of literature, excluding the criticism and contemporary literature, therefore, it should not be considered that the historical method is the only can be possible for the literary study, even for the study of the past.
- There are three basic branches for the literary study: The literary history, theory of the literature and literary criticism, each of them contains the other. Comparative Literature is as the National Literature, cannot be separated from the literary study as the whole, Comparative Literature will not be fertilize and useful only if get rid of the artificial borders and become just the study of literature.
- One of the functions of Comparative Literature is to rewrite the literary history as being it sophisticated and at the level of supra-national, the study of Comparative Literature in this sense requires the linguistic skills, broad perspectives to put out the local and regional emotions and it must be considered that each literature should be at the technical and humanitarian level.

Moreover, Wellek objected to establish limits for Comparative Literature. He called strongly for the opening of these limits even he almost eliminated Comparative Literature, as he attributed everything to this area. This means that he wants to meet each of the "criticism", "History of the Literature", "National Literature" and "General Literature" together.

He says *"No doubt that Comparative Literature wants to overcome the passions of nationalism and narrow looks, but it does not ignore the existence of different national traditions and vitality, as it does not diminish their importance. We must beware of false choices, which are not needed, because we want both the National Literature and General*

Literature. We need a broad perspective, which can not be achieved except by the Comparative Literature."

The theory of Literary Genres stands basically on the element of time to reveal that the second one was affected by the previous one, so the critic has to know the characteristics of the text criticized by him and what was the new one added to it or how it was changed to the other characteristics.

It means that there is a text and an artist or a literary work and its owner (author) before the scholar of Comparative Literature or literary critic, we cannot separate between them, because it is understood since eighteenth century, as it is said by a French scientist of the nature called Buffon (1707-1788) “The method is the man”. There are some values beside these two things, which are imposed by the type of literary works, and some facts, which are determined by the position of writer and this does not hide at all - in shaping features of the author - the role of history as being a science, that records human activities from time to time... Therefore, today we see that the philosophy of literary criticism harmonizes with the philosophy of contemporary history even we see "Emil Briye" speaks confidently about the historical criticism.

As well as, the history has a major role in explaining the literary works, so it cannot be ignored.

It is useful to mention here how the view towards the history of literature and criticism was developed in the nineteenth century, as a result of the Romantic Movement and scientific Renaissance. That development was based on counting the historical facts a base for the explanation of literary production and its emergence was very clear in the careful and true analysis of the literary texts, the status of their authors, their culture, and their status in their societies and nations and in the synthetic studies based on this careful analysis.

We should not forget that the literature is one of the fine arts, emanates its components from the heritage, values, ethics, religion, customs and traditions and so on, so it does not cut off its connection from its past, as literature is the name of a "Continuous Past ", but the sciences derive their theories from the new mental theories. The mind changes its intellectual course in its mental conclusions after a while. Scientific theories can fall any moment and be replaced by a new one unrelated to the previous one. It is true that literature or the art is benefited by scientific experiments, but we must make a distinction between the literature and Science. The expansion of literary circle and science, and its link to the humanity should be accepted, but this wideness should not be to remove the identity of literature and art, especially for some certain political purposes.

3.2.2 H.H. Remak

Remak defines Comparative Literature saying: "Comparative Literature is the study of literature beyond the boundaries of a particular country and it is the study of relations among the literatures and other scientific areas of knowledge and belief."

The first part of the definition is generally consistent with the original concept of Comparative Literature at French school, but there is a very clear diversity between them at the point of focus, particularly on the field of scientific issues. The French school prefers to go into issues that can be solved on the basis of substantial evidences based generally on the personal documents. It tries to exclude the literary criticism from the area of Comparative Literature. It looks at the studies depend on the mere comparison and indication of the similarities and differences. Even issues of the impact were being addressed with caution, as each of the Carré and Guiar has called to focus on issues such as the reception, the middlemen and the travel abroad means transfer of literary material from its borders to the outside, receiving of Arts in other borders, crossing points and the medium means that helped it to move. They both gave the importance to the study of attitudes towards a particular country in the literature of another country during a limited period.

However, there was a preoccupation with French to study the impacts and avoid the issues of special artistic tastes and technical evaluation or literary criticism. Although - in the opinion of Remak - it is possible for the comparative study not based on the impact, to make a wider field to explain the essence of literary products, as it seems that it was a preoccupation with the issue of influence, which covered this essence.

For the second part of the definition, which revolved around the relationship between literature and other fields of knowledge, it can be said that there is a radical difference between American and French schools. Since the French, such as Van Tiegem, Guyard and Renė Etiemble rarely showed the attention to this relationship and it was continued in subsequent generations, while the American researchers had been paid a strong attention to this issue, although some of them insisted that the comparison should be held among different nationalities of the literatures. Naturally French have their interest in the comparison between the various arts, but they do not believe it will be within the range of Comparative Literature. Actually Remak indicates that the literary currents and movements in a single National Literature cannot be in any way Comparative Literature because it leads to a wrong concept of Comparative Literature and opening the containment of Comparative Literature for everything related to the literature makes Comparative Literature almost a meaningless term.

He calls to be more precise in the future towards any given topic to be selected for the comparison so that cannot fall within the range of Comparative Literature, except those which are allowed and suitable. For example, it should be emphasized that the comparisons between the literature and other non-literary fields cannot enter within the range of Comparative Literature only if it is the systemic, but if it is studied as a non-literary discipline, which is capable to be separated independently, it cannot enter in Comparative Literature. Remak feels that the expansion in determining the area of Comparative Literature carries the risk of sliding this general pattern from the literary study, therefore it will be a loss of its characteristic personality and its authorized presence, therefore tries to resort to precise in his description, he says: "We cannot classify the research efforts under the title of (Comparative Literature) simply, because they address those internal aspects of the life and art that must be reflected inevitably in all of the literatures.

He tends to prefer the American concept of Comparative Literature. He strongly calls that there is a need to work seriously in order to reach minimum interrelated standards to set some clear limits for any proposed field, but at the same time he says:

"Whatever is the nature of the dispute over the theoretical aspects of Comparative Literature there is agreement on its mission: to give the scholars, teachers, students and the readers in the last, a understanding of the literature as a whole, better and more comprehensive, to be able to overcome the separate literary particle or several isolated molecules. This function can do so, not through the establishment of the link between several literatures, but also through the link between the literature and the other fields of knowledge and human activity, in particular artistic and ideological fields, by selecting the literary survey on the geographical and qualitative scale.".

These are the lines of what could be called "American theory of Comparative Literature" which was introduced by Henry H. H. Remak, in his article: "Comparative Literature: its definition and function", but it is still not clear, so he tried to show the difference between (Comparative Literature) and (National Literature) on one hand and between (Comparative Literature) and (World Literature) on the other.

3.2.3 Differences Between French and American School

(i) The French and the American Schools differ in many aspects. The French prefer a narrow positivist attitude and the Americans form a very broad approach to Comparative Literature. The French scholars created comparative Literature as a branch of literary history and a study of international relations as seen in the study of Byron and pushkin or Goethe and Carlyle.

(ii) The French comparatists are primarily concerned with the study of influence of or Reception to an author or authors abroad, i.e. with the study contractual relation between authors. eg shelley and Bharathi. To the Americans, it is an aesthetic discipline concerned beyond the confines of a particular country. It is also a study of the relationship between literature and other arts or other areas of knowledge.

(iii) Though the American approach is broad-based and uninhibited, there is possibility that it may a kind of spurious scholarship unless one is very well-versed in two different areas of knowledge. Scholars like Ulrich Weisstein favour a more constructive approach.

(iv) The French analogy studies are favoured by the American comparatists. Comparatists like Van Tieghem are not against such studies provided they point to common trends. Another distinguished scholar, Rene Etiemble has given his support to analogy studies and has also demonstrated how well they can be done. He has also called for a comparative study of such aspects like metrics, stylistics, etc. He is for a cautious approach to parallel studies, enthusiastically recommended by the American comparatists, Remak and Rene Wellek. He is for a parallel study of two writers belonging to the same civilization, though of different literatures.

LEARNING ACTIVITY 3.2

- Elucidate H.H. Remak's views towards Comparative Literature.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

3.3 RUSSIAN SCHOOL

Russian School, emerged in 1960s, is a combination of influence study and parallel study, and aims to correct bias of French and American schools. It holds that: (a) Though French and American schools started with wide thoughts, their comparative study of literature tends to poorly connect with social and historic conditions, and has a West-Centrism tendency. (b) After overcoming the affect from ultra-left trend of thought and Russia Centrism, Russian school proposes that literary comparison should closely link with social and historic backgrounds. (c) It also calls for comparative study of literatures in socialist countries, opening a new field in comparative literature study.

This school was rooted in the philosophy of Communism. The Russian Comparatists believe that literature is a social property though it is created by an individual artist. It belongs to the state which has the ultimate control over the artist. The creative artists witness the social happenings and present a realistic account of what they experience. The comparatists probe into such realistic considerations and assess the kind and variety of social realism which forms the root spirit of Russian school can be mentioned as Victor Shlovisky, Roman Jakobson, Yury Tynyonov and Zhirmunsky. The Soviet approach neglects the aesthetic aspect of literature, ignores the spontaneity of the human mind and it refuses to give credit to the individual artist.

LEARNING ACTIVITY 3.3

- List of a few names of Russian comparatists.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

3.4 CHINESE SCHOOL

3.4.1 Genesis

On the landscape of modern Chinese literary scholarship, comparative literature is perhaps one of the most versatile and active fields of study. As an academic discipline and a mode of intellectual inquiry and scholarly production, comparative literature was imported to China from the West, via Japan, in the early twentieth century. At a time of major intellectual and social shifts of the country and when many Chinese writers, artists, as well as scholars took upon themselves to reform traditional values and practices, radical intellectuals such as Hu Shi, Chen Duxiu, Lu Xun, and Zhou Zuoren, among others, advocated the importation and acceptance of Western thought. Parallel to this and as a natural result of the said interest, the translation of Western works became a national enterprise and the domains of literature experienced an unprecedented influx of new concepts, formulations, approaches, and practices. In the scholarship of literature new areas of study were established and comparative literature was one of them.

The term comparative literature was first used by the poet and critic Huang Ren (1866-1913), professor of literature at Suzhou University, in his lecture notes where he refers to Posnett's 1886 *Comparative Literature*. Next, Lu Xun (1881-1936), father of modern Chinese literature, encountered Western writings on comparative literature while he was a student in Japan: In a letter he wrote in 1911 to Xu Shoushang, Lu mentions the Japanese translation of Frédéric Loliée's 1906 *Histoire des littératures comparées des origines au XXe siècle* and he has used the comparative method in his work as early as 1907. In the early twentieth century, when in China Western culture and thought gained much currency, in literary scholarship a discipline that explores Chinese and Western literatures would have its natural appeal. Thus, the general interest in the subject and approach resulted in a series of translations of Western works. For example, Fu Donghua, a translator of considerable repute translated and published in 1930 Loliée's *Histoire des littératures comparées* and Paul Van Tieghem's *La Littérature comparée* was brought out in Chinese in 1936 by the poet Dai Wangshu (1905-1950), only five years after its publication in Paris in 1931. Further, poets Zhang Xishen and Wang Fuquan, respectively, translated from Japanese and French works on comparative literature: Zhang's translations appeared in the journal *New China* in the 1920s, later reprinted by the Commercial Press and Wang's translations were published as a series in *Awakening: The Supplement of Republican Daily* (1924). These texts not only popularized comparative literature but also made it possible to formally institute it as an academic subject in university education. The establishing of comparative literature as a field of study at National Tsinghua University (Beijing) in the 1920s is probably one of the

most important events in the early history of comparative literature in China. At Tsinghua, courses on or closely related to comparative literature included Wu Mi's "Zhongxishi zhi bijiao" ("Comparative Studies of Chinese and Western Poetics") in 1926 and Chen Yinke's "Xiren zhi dongfangxue muluxue" ("Bibliography of Sinology") in 1927. And I.A. Richards, who was a visiting professor at Tsinghua University from 1929 to 1931, also taught comparative literature while at Tsinghua. By the mid-1930s, comparative literature as an academic subject and a mode of cross-cultural inquiry was firmly established and was to further develop into a prominent discipline in the history of modern Chinese literary scholarship. The period from the 1930s to the1950s is the most formative time for the discipline in China. Then, after a period of twenty years of silence, came another active period, from the late 1970s to the early 1990s. In these two main periods, series of books in the field appeared, either authored by Chinese scholars or translated into Chinese from various Western languages.

3.4.2 Status in 1950s

In the early decades of the twentieth century, comparative literature in China was preoccupied with literary and cultural encounters between China and three major cultural sites: India, Russia, and Europe. As is well-known, Indian religious culture has had enormous influence on Chinese culture and literature since Buddhism entered China. For instance Buddhist fables were quickly appropriated and transformed into some of the most famous Chinese narratives in fiction. Later, Buddhist thought constituted an important source of inspiration for Tang poetry, manifested often in the poet's epiphanic understanding of the essence of nature and life in seemingly detached descriptions of landscapes or natural objects. Wang Wei, for example, typically in some of his best known poems, fuses Zen Buddhist understanding with natural surroundings, in such an empathetic mode that the poetic self and the natural other become a totality. Although Buddhism has been a very significant source of inspiration for Chinese literary production, it is not until the first half of the twentieth century that Chinese scholars, by then equipped with Western concepts and methodologies from of comparative literary studies, begin to examine the influence of Buddhism on Chinese literature and for that matter on Chinese culture as a whole. In literary studies, work by Hu Shi, Chen Yinke, and Ji Xianlin represent outstanding achievements in the field.

Hu Shi (1819-1962) studied with John Dewey and after his return to China became, together with Chen Duxiu and Lu Xun, a prominent leader of the new cultural movement. He advocated the importance of textual exegesis and achieved a great deal himself in his own practice of textual criticism. In his seminal article, "Xi you ji kaozheng" ("Studies of Journey

to the West"), he identifies Indian sources in this classic Chinese novel. As a leader of the new cultural movement and an admirer of Western scholarship and knowledge, Hu Shi, in directing his readers' attention to the influence of Buddhism on Chinese culture, suggests an underlying political agenda. For him, it is of vital importance for China to look beyond its boundaries and to adopt modern Western knowledge in order to reinvigorate Chinese literature and Chinese culture as a whole. Similar to Hu Shi, Ji Xianlin (1911-), who spent about ten years in Germany between 1925 and 1945, has an abiding interest in Indian culture and has devoted almost all his life to the study of its influences on Chinese tradition. Although he has been much less involved politically, his research methodology manifests an understanding of modern scholarship that is not totally ideologically innocent. Modern Chinese literature is to a great extent influenced by Russian and Soviet literature, respectively. Since the publication of Lu Xun's "Kuangren riji" ("The Diary of a Madman"), the first text of Chinese modernity, Russian and Soviet literature have been instrumental in the development of modern Chinese literature. A whole generation of Chinese writers such as Mao Dun, Jiang Guangci, Guo Moruo, Shen Congwen, Ai Wu, Xia Yan, Ba Jin, and Sha Ting at some stage showed great interest in Russian and Soviet literature and all were influenced by them to various degrees. Thus, given this importance of Russian and Soviet literature in modern Chinese literature, the study of their reception in China has been a prominent theme of Chinese comparative literary studies. An early example is Zhou Zuoren's "Wenxue shang de erguo yu zhongguo" ("Russia and China in Literature") (1920), in which Zhou, although offering no case studies comparing Russian and Chinese writers, suggests that the two literary traditions share some similarities in terms of their analogous social and political conditions. Zhou's analysis in fact suggests the immediate relevance of Russian literature to Chinese literary production and anticipates the centrality of Russian-Soviet literary influence in modern Chinese literature.

Admittedly, the discourse of Chinese revolutionary literature after the 1930s is pervasively tinctured with a Russo-Soviet literary ethos. In responding to this unique aspect of modern Chinese literature, critical studies of Chinese reception of Russian-Soviet literature became a major strand of comparative literary studies in China between the 1940s and 1950s. For example, Ge Baoquan has published between 1956 and 1962 a series of essays on Russian writers and their influence on Chinese authors and their texts, Han Changjing and Feng Xuefeng published on Lu Xun and Russian literature, and others such as Ye Shuifu, Feng Zhi, and Ge Yihong wrote on Russian-Soviet literature in China. Of course, that Russian-Soviet literature acquired such high visibility in modern Chinese literature and, consequently, received a large an amount of critical attention is by no means extraordinary considering the close political ties between China and the Soviet Union in the 1950s.

In Chinese comparative literature concerning Indian and Chinese literature and Russian and Chinese literature, it is noticeable that much of the scholarly attention is focused on how Chinese literature and Chinese culture have been influenced by inspirations drawn from India and Russia, respectively, and comparatively. In contrast, critical inquires into the encounters between Chinese literature and European literature have been largely centered on China's influence on Europe, in particular on English-language literature. In the case of the latter, scholars such as Chen Shouyi, Fang Zhong, and Fan Cunzhong contributed significantly to our historical knowledge of early cultural encounters between England and China in the seventeenth and eighteenth centuries. Chen Shouyi was probably the first one who systematically studied the reception of Chinese literature in Europe. As early as in the 1920s he published a number of studies on the circulation of Chinese literary works in Europe. Among his other studies, Chen studied the process in which the Chinese play "Zhaoshi Guer" ("The Orphan of the Zhaos") was translated into English, French, German, and Russian, and examined how it was received and parodied in the West. This play is arguably the single most influential Chinese literary work before the nineteenth century in Europe, and a whole group of European authors including Voltaire and Goethe on the continent and Richard Hurd, William Hatchett, and Arthur Murphy in England showed intensive interest in this "exotic" story. Fang Zhong (1902-1991), who studied in Britain and the United States, continued to research in this extraordinarily rich field: In his essay "Shiba shiji yingguo wenxue yu zhong guo" ("Eighteenth-Century English Literature and China") (1931), discusses English imagination and exoticism as revealed in its discursive formulations about the remote and mysterious "Cathay." Fang divides the English reception of China in the eighteenth century into three stages: From the early eighteenth century to 1740, from 1740 to 1770, and the remaining decades after 1770. According to Fang, in the first stage, China begins to increase its visibility in British consciousness as seen in Addison and Steele's writings. In the second stage, a number of writers such as Oliver Goldsmith and Horace Walpole use extensively cultural resources from China. In the last phase, interest in China generally wanes in England, although John Scott, for example, employs Chinese materials in his poetry. Fang argues that in the eighteenth century China is considered a fascinating culture in a positive context while it is only in the nineteenth century that this image of China changes. Like many Chinese scholars of comparative literature, Fang Zhong attempts to present a narrative of the formation of English literary knowledge about China and explains the formations of rationalized historical processes in which changes in the English idea or image of China maybe fully explained. However, history is far richer than our theoretical imagination. While China is viewed as a model of human civilization in the eighteenth century, China is at the same time regarded as an example of corruption and degeneration. For instance Robinson Crusoe's account of China from a negative point of view

or James Beattie's views on the Chinese language are other representations of matters Chinese in the late eighteenth century. Fan Cunzhong's studies of Chinese literature in England are built on a massive amount of primary sources and the scope of the topics covered in these articles shows that Fan, in a systematic way, attempts to examine the formation of the English idea of China by offering detailed case studies. Fan Cunzhong's and Fang Zhong's studies represent major steps in the study of English literary knowledge of China in the eighteenth century. At the same time, we note that so far no major studies exist of Chinese literature in nineteenth-century England although we know that English knowledge of China in the nineteenth century continued to expand. Even after the Opium War (1840-1842), for instance, there were several exhibitions of Chinese culture organized in England and some nineteenth-century English authors including Thomas de Quincey produced a substantial amount of writing on China. This gap in comparative literary scholarship is significant. For one, scholars in Chinese comparative literature appear to be curiously selective in the choice of their topics. In the eighteenth century when China as a country and a cultural phenomenon was generally held or imagined as an alternative model of civilization for the West, the European reception of the Chinese political system, the Chinese way of life, and Chinese attitudes and ideas would seem to be more gratifying topics for Chinese scholars. Although Western discursive formations of the idea and image of China are mostly manifestations of the Western fancy for the exotic Other, China, presented as such, would help build a sense of national pride.

In the 1950s, although scholars in comparative literature such as Ji Xianlin and Fan Cunzhong continue to be productive in their areas, it is generally agreed that their research was largely a continuation of their earlier work without being able to offer new insights or present new materials. From the 1960s to the 1970s, comparative literature is silent: One obvious explanation for this is that the political situation in China during the time permitted no studies of Western literature, and comparative literature, by definition, is concerned with foreign literature, and thus the interregnum. Obviously, the political exclusion of comparative literature was a consequence of Mao's cultural policy and an extension of the establishment of political uniformity in the domain of literary studies.

3.4.3 Development in 1990s

In the West, with the adoption of literary and culture theory beginning with the late 1960s by English and other single-language studies, comparative literature -- the discipline where literary and culture theory occupied a prominent position since its inception -- has been attracting increasingly less interest and more and more students of literature have turned away from it for a number of reasons. As an academic discipline, comparative literature

increasingly has lost its vigor and radicalism seen in the 1950s and the1960s and now it appears a discipline waiting to be replaced by cultural studies or translation studies not necessarily taught and worked on in departments of comparative literature. Intellectually, the options to redirect comparative literature into cultural studies and/or translation studies has been suggested, for example by Susan Bassnett in her widely quoted Comparative *Literature: A Critical Introduction* (1993) and she suggests that comparative literature as a discipline is "dead" (47). While all this may indeed be the situation of the discipline, to various degrees, in the West, in the non-Western world including China, comparative literature has enjoyed an amazing and sustained popularity. Specifically in China, since the late 1970s comparative literature has been one of the most prominent areas of research, attracting a large number of scholars and students. This extraordinary popularity of comparative literature after the 1970s has been construed as a continuity of its establishment in the 1930s and 1940s and Chinese scholars in comparative literature tend to disagree with Bassnett's pronouncements. Instead, they prefer, in general, to turn to the classics of Western comparative literature such as Wellek and Warren's *Theory of Literature* for a theoretical defense and legitimization of the practice of comparative literature, one that is built on the assumption of the existence of commonalities of cultures.

Indeed, one of the main concerns of Chinese comparative literature in the new period is to legitimize itself as a discipline and to reestablish its centrality in the Chinese system of literary scholarship. Again, one useful way to reinforce the discipline's its importance is to make available Western works on comparative literature in Chinese. Thus, in the period in question most seminal texts in English, French, and German have been translated into Chinese. In addition, a number of anthologies of critical essays on comparative literature have been published. Following this intellectual revival, the Chinese renaissance of comparative literature is now solidified in its institutionalization as well to the point that after 1987 even public interest in comparative literature is manifest in the media. A spate of articles, essays, reviews, etc., appeared in Chinese newspapers thus forming a public forum on comparative literature. Scholars from the older generation such as Ji Xianlin, Ge Baoquan, Fang Zhong, Yang Zhouhan, Li Funing, Fan Cunzhong, Qian Zhongshu, and Jia Zhifang all participated in this extraordinary public discussion of the uses of comparative literature in China. Soon comparative literature found its way into the university classroom on a massive scale. Since Shi Zhecun offered in 1987 his course of comparative literature, the first of its kind after 1949, more than sixty institutions in China have established comparative literature as an academic subject before the end of the 1990s.

In retrospect, admittedly, translations of Western works on literary theory revitalized and perhaps reinvented comparative literature as one of the most liberal areas of study and

research in China. During the period to the 1990s, the remarkable nation-wide enthusiasm for comparative literature brought out a large number of publications in the field, most of which are visibly concerned with either new critical methodologies in the discipline or the historiography of comparative literature. Arguably, Chinese scholars of comparative literature are generally well informed of the latest critical developments in the West and have an unfailing interest in quickly turning more influential theoretical publications into Chinese. Translation in China has been a national enterprise and has played an instrumental part in the making of China's literary modernity. However, the choice of Western texts for translation often reveals the needs of China's self-fashioning rather than recognition of their inherent values. In the field of comparative literature, René Wellek and Austin Warren and Henry H.H. Remak (e.g., 1961) are the most translated Western scholars because some of their formulations can be readily appropriated for legitimating and strengthening comparative literature, not just as an academic discipline but as an agency enabling a dialogical relationship between Chinese and Western literary traditions and thereby allowing Chinese literature to be integrated into a world system of literature. Embedded in this desire to have a direct and equal dialogue with other literary traditions is the conviction of the existence of a common system of valuation in culture akin to Goethe's much debated notion of *Weltliteratur*.

In the 1980s, a central theme of comparative literature in China has been constructed on the belief in an innate aesthetic value of literary production that was not determined by time and space but is universally shared. The notion of literariness in American New Criticism was understood as a textual quality that defines what literature is and this was rapidly transformed into a principle of critical practice. This focus on literariness in the 1980s represents a major shift from the practice of comparative literature in the 1930s, which, as suggested above, was primarily concerned with archeological discoveries of major foreign cultural sources that found their way into Chinese literature.

3.4.4 Function of Comparative Literature in China

The renaissance and rise of comparative literature in China in the period up to the 1990s are both a result and a source of energy for China's literary modernity. As a discursive literary and critical practice, as a mode and a subject of literary studies, its development mirrors China's social developments in the twentieth century. Although imported and adapted from the West, Chinese comparative literature has gone through a different passage of evolution. In the 1930s and 1940s what attracted most scholarly attention in the field was the intellectual excitement derived from discoveries of early histories of China's encounters with the West and India, for example, similar to the French school of comparative literature.

However, in the 1980s Chinese comparative literature, inspired by formulations of American New Criticism, found its own path of progress and process. The large number of Western critical works translated into Chinese during this period were either works by the New Critics or by those associated with them. The resurrection of New Criticism in Chinese comparative literature, both methodological and theoretical, and its notion of literariness have been appropriated into a critical dogma that refuses to consider literature as a social, historical, and political discourse. This approach in Chinese comparative literature in practice refuses the discipline to be incorporated into cultural studies. Thus, generally speaking, Chinese comparative literature in the 1980s has been exclusively interested in its own self-fashioning and showed a visible indifference to the rise of critical discourse with regard to postmodernism in the Euro-American world, a discourse and critical practice that challenges forms of essentialism including the essentialist notion of literariness.

Ganesh Devy argues that the rise of comparative literature in India is closely tied to the rise of Indian nationalism and that as such has much to do with the politics of identity. In turn, Bassnett considers Devy's view applicable to the rise of comparative literature in the West: The term comparative literature in "Europe [...] first appeared in an age of national struggles, when new boundaries were being erected and the whole question of national culture and national identity was under discussion throughout Europe and the expanding United States of America" (Bassnett 8-9). To consider the historical origin of comparative literature as a discipline is at the same time to specify its political and ideological provenance. Not just in India and the Euro-American world, but also in China, the advent of comparative literature is, historically speaking, interwoven with the narration of nation as a strategy of forming national identity.

In the 1930s and 1940s, a large amount of comparative literary studies were primarily concerned with the possibilities of comparison between Chinese literary productions and those elsewhere, interested in searching for common themes and motifs among them or similarities among writers. Arbitrary comparisons were widely practiced and imposed upon authors or texts that have no relationships whatsoever. For example, Zhao Jingshen, in his study of Chinese Yuan drama, compares Shakespeare with Tang Xianzhu, simply on the basis of the closeness of the dates of birth of the two. And his comparison of Li Yu and Molière is triggered by his observation that "they both wrote comedies" (Zhao 278-83). Zhao Jingshen was a playwright and might be excused for the crudeness of his studies, but comparisons of this kind have been a very popular approach among prominent scholars in Chinese comparative literature. Comparative studies of Li Po and Goethe by Liang Zongdai, Chinese and Western dramaturgy by Bin Xin, and Chinese and Western poetics by Zhu

Guangqian tend to be conducted on the basis of observed similarities and are generally devoid of genuine insights and interesting observations.

The lack of intellectual rigour of the comparative studies of this kind is attributable to a misinformed notion of comparative literature as nothing but "comparison" that, in practice, encourages comparative studies for the sake of comparison. However, the great amount of enthusiasm for this approach among scholars of comparative literature, however, is indicative of a hidden agenda of Chinese comparative literature. In Zhu Guangqian's study, for example, Western and Chinese views on love and nature are compared. And some of the differences between them, according to Zhu, can be only fully appreciated with recognition of the differences between Chinese national characteristics and their Western counterparts. National are indeed often understood as the causes of differences or similarities between cultural traditions. What is manifest in this type of comparative studies is then an attempt to foreground, by comparing China and the West in terms of their generalized national traits, the uniqueness of Chinese national temperament as if it were a real category that could be grasped and comprehended.

Chinese comparative literature therefore is heavily self-referential, and other literary traditions brought in for comparison serve as a Lacanian mirror image in which the self might be understood and constructed, as it were. It is precisely through such comparisons that Fan Cunzhong, for example, has experienced the feeling of national pride in Goldsmith's or Johnson's encomia of China, and it is also through comparisons of this kind that the value and worth of Chinese culture are reconfirmed. It is, then, obvious that the advocacy of the importance of "literariness" as a theme of comparative literary studies in China has an underlying ideological agenda, for the very notion of "literariness" legitimates comparisons between authors, texts, and literary practices regardless of their historical and social specificities and encompasses them in a world system of literature. It is then no surprise that the American New Criticism and Russian Formalism constituted the most important sources of theoretical authority for the practice of comparative literature in China, and some of the most distinguished practitioners of comparative literature in China have either translated works by the New Critics and Formalists or written about them. The influence of New Criticism is still visible today, as manifested in the scholarly tenacity of holding the text as the only legitimate object of study and regarding culture as only providing a context in which "literariness" of the text can be grasped.

In relation to this notion of comparative literature is the desire to build a Chinese school of comparative literature. John Deeney argues, for example, that it is necessary to look seriously into the possibility of a "Third World" comparative literature by employing the

mode of Chinese thinking in comparative studies. The Chinese school of comparative literature, according to him, must start with the firm establishment of the sense of China's cultural identity, which will evolve gradually into the stage of self-consciousness.

The call for a Chinese school of comparative literature met with enthusiastic responses on the Mainland. In our opinion, however, a careful examination of this proposal for a Chinese school of comparative literature shows a lack of substance as well as impracticality. What underscores this proposal is a politics of recognition that aims to establish Chinese comparative literature as an equal partner on the international stage of comparative literature.

In this sense, this movement toward a Chinese school of comparative literature is a strategic one than one that is motivated by serious theoretical considerations. The rise and development of Chinese comparative literature in the twentieth century are closely bound up with China's national project of modernization, inspired and supported by Western Enlightenment values. Its renaissance in the late 1970s after the Cultural Revolution further testifies to its close intellectual relation to Enlightenment values and humanism. Since the mid-nineteenth century, the idea or ideal of modernity has been haunting Chinese consciousness. Faced with the real danger of China being dismembered by Western powers and Japan in the early twentieth century, Chinese intellectuals embraced Enlightenment values and practices and were convinced that rationalism, equality, and technological improvement were solutions to what Bertrand Russell once called "the problem of China." But this total acceptance of Enlightenment values and practices has been very costly, as it inevitably means a total acceptance, as a starting point, of such binaries as the traditional and the modern and China and the West as reality. It is known that binarism of this kind has been used as a familiar strategy to configure global economy, centralizing and marginalizing at the same time cultures in an imagined map of world civilizations. Those cultures placed marginally in this global configuration are thus caught in the crisis generated from their own uncertainty about their sense of identity. This is, for example, why Hu Shi, in his comparative studies of Chinese and Indian literature, came to the conclusion that China should learn from the West. The desire to dislocate China from its marginal position and to reposition it in relation to the centrality of Western culture has been a cause of the developments of comparative literature in China. Some of the most frequently asked questions include: Why is there no epic in Chinese literature and why is there no tragedy in China? (e.g., Zhu 220-25). But why should there be such genres in Chinese literature?

Looking back at some of the concerns of Chinese scholars of comparative literature, one is necessarily struck by the lack of sophistication and naivete with which their critical inquiries

have been conducted. But those imagined issues, those perceived differences between Chinese and Western literature have unfortunately trapped some of the most distinguished Chinese scholars owing to the said binary mode of thinking. To identify gaps, incongruities, and differences between Chinese and Western literary traditions and practices, in the ultimate analysis, is to reconfirm the existence of the universality of certain literary qualities, values and practices, by which those very gaps, incongruities and differences might be examined. This belief of the universal applicability of literary values is nowhere more manifest than in the pursuit of textual "literariness" and in the call for the establishing of a Chinese school of comparative literature. The former is to extend the New Critics' Critical practice into the study of Chinese literary production and the latter is largely for the purpose of popularizing indigenous literary practices and presenting them as indispensable not only for the Chinese but for all cultures.

Chinese comparative literature as a critical practice may thus be considered a product of China's pursuit of modernity in the twentieth century. The crisis of comparative literature that has been a cause of concern for scholars in China in recent years registers, in fact, a deeper level of crisis that is also the crisis of the ideological and political foundation of comparative literature – its conviction in the existence of the universality of literary values. In recent years, the Enlightenment project with all its paradoxes has been brought under close critical scrutiny in the West; and the deconstruction of Eurocentrism has serious ramifications. Under this new intellectual condition, the ideology of comparative literature has been accordingly questioned, and it is no longer possible, intellectually at least, to conduct comparative studies on the basis of binarism without serious and careful modifications. The crisis of comparative literature is the crisis of the ideological understanding of the function of comparative literature, but it may constitute an opportunity to reinvent comparative studies in response to the challenges of recent critical developments.

LEARNING ACTIVITY 3.4

- Trace the influence of India on China with regard to Comparative Literature.

Note:

a) Write your answer in the space given below.

b) Check the answer with your Academic Counsellor.

3.5 INDIAN SCHOOL

Let us begin with a brief account of linguistic diversity: previous censuses in 1961 and 1971 recorded a total of 1,652 languages while in the last census of 1981 some 221 spoken languages were recorded excluding languages of speakers totaling less than 10,000. Many of the 221 language groups are small, of course, and it is only the eighteen listed in the Indian Constitution as major languages which comprise the bulk of the population's speakers. In addition to the eighteen languages listed in the Constitution, four more are recognized by the Sahitya Akademi (National Academy of Letters) for reasons of their significance in literature (Assamese, Bengali, Dogri, Indian English, Gujarati, Hindi, Kannada, Kankani, Kashmiri, Maithili, Malayalam, Manipuri, Marathi, Nepali, Oriya, Panjabi, Rajasthani, Sanskrit, Sindhi, Tamil, Telugu and Urdu). However, this total of twenty-two major languages and literatures is deceiving because secondary school and university curricula include further languages

spoken in the area of the particular educational institution. This diversity in languages and litera-tures, however, is not reflected in either the general social discourse or in literary scholarship. In general, the perspective of India as a hegemonious language and literature area is ubiquitous.

We are all aware that the so-called major Indian literatures are ancient -- two of them (Sansjrit and Tamil) ancient in the sense of Antiquity while the rest of an average age of eight to nine hundred years -- except one recent arrival in the nineteenth century as an outcome of the colonial Western impact (Indian English). We also know that although some of these literatures are more substantial than others and contain greater complexities, no further gradation into major and minor major ones is usually made. A writer in any one is counted as much Indian by the Sahitya Akademi as a writer in any other and no distinction is made between one literature prize and another. Thus, while we have a plurality of so-called major literatures in India, we are confronted by a particular problematic: Is Indian literature, in the singular, a valid category, or are we rather to speak of Indian literatures in the plural? Eighteenth- and nineteenth-century Western Indologists were not interested in this question, for Indian literature to them was mainly Sanskrit, extended at most to Pâli and Prakrit. For example, with all his admiration for Sakuntala, William Jones was oblivious of literatures in modern Indian languages. Non-Indian Indianists today, too, are more often than not uninterested in the question. Although they do not consider Sanskrit-PâliPrakrit as "the" only literature of India, these scholars are still single literature specialists. Similarly, literary histories written in India by Indian scholars also focused and still focus on a single literature.

This single-focus perspective is a result of both a colonial and a post-colonial perspective, the latter found in the motto of the Sahitya Akademi: "Indian literature is one though written in many languages" (Radhakrishnan). However, this perspective was opposed by scholars who argued that a country where so many languages coexist should be understood as a country with literatures (in the plural). The argument was formal and without any serious political overtones, only insisting that instead of Indian literature, singular, we should speak of Indian literatures, plural. Presently, a different kind of resistance has emerged to the unity thesis in the form of what may be called "hegemonic apprehensions." This perspective includes the argumentation that the designation "Indian literature" will eventually be equated with one of the major literatures of India, perhaps or likely with the largest single spoken language and literature. What speaks against this argument is that, for example, the literature of one of the smallest spoken languages -- of a non-Indian origin too -- is sometimes claimed to be the only truly Indian literature because of its freedom from regional ties. In brief, arguments of unity in diversity are in my opinion suspect, for they encroach upon the individualities of the

diverse literatures. In other words, a cultural relativist analogy is implied here, difference is underlined and corroborated by the fact that both writers and readers of particular and individual literatures are overwhelmingly concerned with their own literature and own literature only. It is from this perspective that to the Akademi's motto "Indian literature is one though written in many languages," the retort is "Indian literature is one because it is written in many languages."

Indian literature is not an entity but an interliterary condition in the widest possible sense of the concept which is related to Goethe's original idea of Weltliteratur and its use by Marx and Engels in The Communist Manifesto. The interliterary condition of India, we should remember, reaches back much farther than its manuscript or print culture. For instance, bhakti -- a popular religious movement as both theme and social issue (stretching from the eighth to the eighteenth century) - had a variety of textual manifestations in various Indian languages. There are many other similar literary and cultural textualities in India whose nature, while manifest in different other systems of a similar nature are based primarily on themes or genres, forms and structures observable in historiography. It is possible, in other words, to think of a series of such sub-systems in which the individual literatures of India have been interrelated with one another over the ages. For example, Swapan Majumdar takes this systemic approach in his 1985 book, Comparative Literature: Indian Dimensions, where Indian literature is neither a simple unity as hegemonists of the nation-state persuasion would like it to be, nor a simple diversity as relativists or poststructuralists would like it to be. That is, Majumdar suggests that Indian literature is neither "one" nor "many" but rather a systemic whole where many sub-systems interact towards one in a continuous and never-ending dialectic. Such a systemic view of Indian literature predicates that we take all Indian literatures together, age by age, and view them comparatively. And this is the route of literary history Sisir Kumar Das has taken with his planned ten-volume project, A History of Indian Literature, whose first volume, *1800-1910: Western Impact / Indian Response,* appeared in 1991.

Although Das does not call himself a comparatist and does not locate the project in that discipline, his work is comparatist. In many ways, Das's work is similar to K.M. George's two-volume Comparative Indian Literature of 1984-85 that was researched and published under the auspices of Kerala Sahitya Akademi. George's work was not as comprehensive as Das's: it only dealt with fifteen literatures and that too in a limited way. It had a generic bias, that is, it approached the literatures in terms of a few given genres. George's genealogy too is by and large given and not arrived at from the literatures themselves. In my view, George's work also demonstrates Western hegemony. Poetry, for instance, was discussed in terms of "traditional" and "modern" but as if traditional was exclusively Indian and modern the result

of a Western impact. Another problem of George's two volumes was that although they were titled Comparative Indian Literature, there was no comparison built into the findings and the fifteen individual literatures were placed simply side by side. Thus, comparison was only suggested, that is, the reader was required to make whatever comparison was necessary or appropriate.

With regard to the inherently and implicitly advantageous discipline of comparative literature it is interesting that the Gujarati poet Umashankar Joshi -- a supporter of the unity approach – was the first president of the Indian National Comparative Literature Association, while the Kannada writer U.R. Anantha Murthy is the current president of the Comparative Literature Association of India in addition to being the president of Sahitya Akademi. The discipline of comparative literature, that is, its institutional manifestation as in the national association of comparatists reflects the binary approach to the question of Indian literature as I explained above. However, the Association also reflects a move toward a dialectic. This is manifest in the fact that Murthy's approach concerns a subtle move away from the routine unity approach and towards aspects of inter-Indian reading. In other words, the method of Comparative Literature allows for a view of Indian literature in the context of unity and diversity in a dialectical interliterary process and situation.

Becoming academic discipline in India

Comparative literature as an academic discipline in India is of recent origin though it is claimed that Tholkappiar is one of the earliest comparatists in the world. A department of CL was founded by Budhadeva Bose at Jadhavpur University in 1956. But it was only in 1982 that the UGC recognised CL as a subject of research. Following this many universities, including Madurai Kamarajar University in Tamil Ndu, have launched the Programmes in Comparative Literature.

Comparative study in the past and the present in India

As early as 1885 Dr. G.U. Pope, Professor of Dravidian studies (Oxford), found a striking affinity between Tamil and the Greek classics in terms of form, content and social conditions. Similarly in 1927 Prof.N.K. Siddanand, the author of The Heroic Age of India, Observed that "Tamil Poetry invites comparison with heroic poems in other languages. Kailasapathy a distinguished critic form Ceylon, worked on the topic. His conclusion is that Homeric poetry and Tamil bardic poetry belong to the '"Oral tradition" and both reflect, the condition of the 'heroic age'. Another critic, Dr. Xavier, also from Ceylon, has found similarities in the maritime relations between the two countries. . RD. Ranade's work

"Pathway to' God' is a fascinating study of the Bhakti movement in Hindi and Kannada literature. V.V.S. Iyer, a great revolutionary, polyglot scholar and Translator, has made an interesting comparative study of Kamban, Valmiki, Milton, Homer, and Virgil. He is all praise for Kamban and his work: as a good introduction to the Western epic tradition. Thus V.V.S. Iyer is a pioneer in Analogical study in India. Subsequently, quite a few people have worked on CL in India.

C. Ragunathan, for instance, has worked on *Bharathi and Shelley* (1964). It is an 'influence study' focusing on the politics and Lyricism of both the poets. In 1970's. S. Ramakrishnan has worked on *Kamban and Milton* - a parallel study. V. Sachithanadan has worked on *Whitman and Bharathi* (1968). He is one of the exponents of 'CL' in the South. Prof K. Chellappan has made an interesting comparative study of *Shakespeare and llango as Tragedians*. There are also studies on *Bharathi and Tagore*, *Thiruvalluvar and Kabir*' and so on. Introductory books on comparative literature have been written in Tamil by Kilasasapathy and Dr. Tamizhannal. Thus study seems it have struck roots mainly in Tamil Nadu and also in Bengal. Some of the leading comparatists from Bengal are Buddhadev Bose, Sudhindranath Dutta, Naresh Guha, Alokeranjan DasGupta, Pranabandhu DasGupta, Manabendra Bandyopadhyay, Amiya Dev, Subir Roychowdhury and Nabaneeta DevSe

LEARNING ACTIVITY 3.5

- Write an essay about the contributions of Indians for Comparative Literature.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

SUMMARY

Let us revisit the lesson once again. In this Unit, We have elaborately discussed the various schools of comparative literature in the world. In the first part of this Unit, the French school of comparative literature was explained with theories of Baldeinsperger, Van Tieghem, Rene Elemble, the popular scholars in French School. While the second part has focused on American School and its scholars, Rene Wellek and H.H. Remak, the Russian school was briefly discussed introducing the famous comparatists of Russia in the third part. Then, the Chinese School of comparative literature was also described with the details of theories and influence of India, besides discussing the chronological development of the CL in China. Finally, the Indian School of comparative literature was analysed and the contributions of famous comparatists were listed in the fifth part of this Unit.

UNIT 4

Concepts of Comparative Literature

STRUCTURE

Overview
Learning Objectives

4.1 Study of Influence
4.2 Analogy/ Parallel Studies
4.3 Reception Study
4.4 Periodisation
4.4.1 Importance of Literary History
4.4.2 Weisstein on Terms in Periodisation
4.5 Thematology
4.6 Study of Genres

Summary

OVERVIEW

In the foregoing chapters, we have learned about the theories, schools and kinds of literature in detail. Now, this Unit will speak of the major concepts of comparative literature such as studies of influence, analogy, reception, periodisation and themetology.

LEARNING OBJECTIVES

After going through this Unit, you will be able to:

- define 'influence study'
- explain Prawer's views on 'influence'
- describe 'analogy study'
- discuss 'reception study'
- define 'epoch' and 'period'

- analyse the themes of literature
- elucidate the genres of literature

4.1 STUDY OF INFLUENCE

What is Influence Study?

According to Weisstein, "The notion of influence must be regarded as virtually the key concept in Comparative Literature Studies, since it posits the presence of two district and therefore comparable entities – the Emitter and the Receiver. Influence Study is an attempt to trace the influence of a writer (Emitter) or a set of writers upon another (Receiver) in the area of theme, idea, attitude, technique, etc.

The study of influence has been the subject of debate between the French and American Schools. The French have been attacked for their devotion to 'source-hunting' which reduces the study to a mechanistic concept. But scholars like Baldensperger, Van Tieghem and Carre have emphasised the study of the movement of themes, attitudes and techniques form one writer or group of writers to another.

Influence Study is an important branch of Comparative Literature. Influence is only a question of degree, whether it is direct or indirect, conscious or unconscious, strong or weak. The Influence is more between one work and another work, rather than between one writer and another writer. It is more internal than external.

The noted contributors to Influence Studies are Baskell Block, Claudio Guillen, J.T. Shaw, Anna Balakian, S.S. Prawer and Ulrich Weisstein.

Objections against Influential Study

Some objections have been raised against Influence Study by some American Comparatists – Malone and Harry Levin. It is said that the approach is positivistic and therefore mechanical. But this is not very much correct, as 'Influence Study' is not merely a cause-effect relationship. Any technique can become mechanical in the hands of the unimaginative people. The second objection is that imaginative works are not amenable to factual investigation. This is a primitive view of criticism and has to be dismissed. The third objection is that the Influence Study should be concerned with the personality of the author whereas his work must be evaluated in terms of the literary tradition, which is autonomous. The Influence Study is descriptive rather than evaluative.

Prawer and J.T. Shaw on Influence Studies

There are three types of Influence Studies according to S.S. Prawer as listed below:

i) There is direct borrowing, a study which requires a balancing appraisal of similarities and dissimilarities between the Emitter and the Receiver. Otherwise, it will lead to cultural aggression.

ii) This is concerned with 'a conflux of impulses from various literatures' which join the traditions the poet finds in his native country and stimulate the talent he was born with. For example, T.S. Eliot, in his early poetry. Combines the techniques he borrowed from the Metaphysical poets with those he learnt from Baudelaire and Laforgue.

iii) This is the study of literatures in contact and that of literature of exile. In Switzerland, the three languages French, German and Italian are in frequent fruitful contact. They have mutual influence.

According to J.T. Shaw any serious study of any author includes consideration of the component parts of his work---how they were suggested to the author. That Shakespeare has borrowed copiously from Holinshed is a known fact. What interests one is how he transmutes into his own what he consciously or unconsciously derives from different sources. He is of the opinion that borrowing is not a shameful act.

'Influence' and 'Imitation'

Ulrich Weisstein makes a cryptic observation to distinguish between 'influence' and 'imitation'. According to him influence is unconscious imitation and imitation is directed influence. Influence does not reveal itself in a single pattern or manner. It must be sought in many different manifestations. Influence cannot be quantitatively measured.

Terms of Influence Studies

Weisstein explains many of the terms that are in the Influence Studies : (1) The term originality 'applies to creative innovations in form of content as well as reinterpretations and combinations of ingredients borrowed from diverse models'. In imitation, the author surrenders his creative personality to another author or work. (2) Adaptations refer to the reworkings of a model to the commercial attempts to make the work available to the foreign audience. Sambanda Mudaliar's adaptation of Shakespeare for the Indian readers may be cited as a good example. (3) Sometimes adaptation results in 'Creative Treason', due to the native author's imperfect understanding of the original. Creative Treason is a phenomenon common in the history of the relationship between a foreign and native literature with reference to reception, influence and translations. "Gulliver's Travels" is regarded as a children's work and 'Alice in Wonderland' is regarded as an adult's work. (4) Another kind

of imitation is stylization. It aims at the style of a single writer, a whole movement or even an entire period. Stylization relates to the imitation of a style of a writer for artistic purposes. In his epitaph for Byron, Pushkin uses the old Russian in Eugene Onegin. (5) The comic distortion of a particular style. It is a comic imitation. Its purpose is to ridicule a particular style through comic distortion. Operas of Gilbert and Sullivan in the 19th century is a good example. On the other hand, (6) Pastiche is not humorous but in which the traits related to subject matter, extracted from different works are loosely mixed. Its intention is serious. T.S. Eliot's The Waste Land is a good example. (7) Parody is poking fun at specific literary models. Sometimes parody excels the original. (8) Plagiarism is a bad example of influence. It is a stealthy imitation, using passages without acknowledging the sources.

Negative Influence

Scholars like Anna Balakian refer to what is called Negative Influence. It refers to an instance where a work is written by the receiver as an antidote to the bad influence of an earlier work. Bernard Shaw's Saint Joan projected by Shakespeare in England and Schiller in Germany. Different varieties of negative influences are noted. (a) A young writer rejects a tradition. Wordsworth rejected the New Classical tradition and introduced the Romantic literature. (b) A writer may reject his own past. Yeats in the Last Poems is different from the Yeats of earlier poetry. (c) The variant of the negative influence is the phenomenon known as Counter-design, a term popularised by the German dramatist, Brecht. A literary model may be changed into its opposite. Wesker's The Merchant, which is a good example. False Influence is one in which a Receiver intentionally distorts and transforms the basic character of a model. For example, the 18th century Blake is represented as a modern poet by the French translators. Thus, the concept of Influence is central to Comparative Literature studies.

LEARNING ACTIVITY 4.1

- Define 'influence study'.

Note:

c) Write your answer in the space given below.
d) Check the answer with your Academic Counsellor.

4.2 ANALOGY / PARALLEL STUDIES

What does analogy study mean?

A.O. Alridge, the famous American comparatist, defines Analogy as 'resemblances in style, structure, mood or idea between works which have no other connection'. The definition refers to two kinds of analogical studies. (i) The first is a study of certain common conventions between two works. James Liu compared Elizabethan and Chinese Drama to find some common conventions. Rene Etiemble uses this as a key-example in his book. It is interesting to note that the Elizabethans did not have any knowledge of the existence of the Chinese drama. Prawer feels that it is the lack of mutual influence that make the comparison interesting. (ii) Two writers may arrive at the same idea even though they are independent of each other. Victor Hugo in France and Henreich Heine in Germany have arrived at a common idea about the romantic conception of the grotesque.

Types of Analogical Studies

There are also other two kinds of analogical studies. (i) The examination of strikingly similar images and image-complexes in the works of poets who never knew each other. Prawer gives the example of 'blacksun' in the poetry of Blake and Nerval. (These Similarities have been subjected to Jungian interpretation, tracing them to certain archetypes.) (ii) The second is a study of chosen theme in a particular literary genre found all over the world. Prawer gives the example of Arthur Halto who studied 'the theme of lovers meeting at night and parting at dawn', in poetry. This theme has been treated alike by poets, ancient or modern, Western or Eastern.

The Influence Study presupposes a direct causal relationship between the Emitter and the Receiver; but Analogical study is concerned with investigation of two authors or works without necessarily implying a direct causal relationship between them. An analogist may choose to study theme, style, structure, mood, idea, image, etc. between the chosen works. Some very popular analogists are A.O. Alridge, H.R. Jauss, Zhirmunsky and Etiemble.

Three factors that govern Analogical Studies

The three factors that govern the typological analogies are social, literary and psychological, according to S.S. Prawer. (i) A situation in which two societies may have reached a similar stage of development or faced with similar problems (social) (ii) At a certain stage of development, a given genre may develop a dynamic of its own and lead to similar developments abroad. Such a development may or may not be strengthened by direct contacts with foreign models. (Literary) (iii) The human mind has common ways of

responding to experience, which are known as archetypes in Jungian psychology. The two authors may have a similar cast of mind (psychological).

LEARNING ACTIVITY 4.2

- Enumerate the types of influence study.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

4.3 RECEPTION STUDY

Definition

Reception Study is another branch of Influence Study which aims at measuring the response to a writer's works abroad, considering the sales, surveys of reviews, criticism, translations, etc. of the particular work. It is concerned mainly with the relations between a work and its ambience, which includes the authors, readers, reviewers and the social surroundings.

Influence vs Reception

Ulrich Weisstein has dedicated a separate chapter for Reception Studies under 'Influence Studies'. He distinguishes between, 'Influence' and 'Reception'. According to him 'Influence' should be used to denote the relations existing between finished literary products, while 'Reception' might serve to designate a wider range of subjects, namely the relations between these works, and their ambience. The study of literary reception points to the study of literary sociology.

One special kind of Reception is the 'literary fortune', which helps in finding out the popularity of a particular work of an author and of their 'survival'. ('Survival' is a term used by Horst Rudiger to refer to 'Reception'). The term, 'literary fortune' is used to refer to the initial reaction of the readers and the writers of a native country to a foreign work or author. Such a reception paves the way for the foreign author to leave a deeper impact on native literature. This may be a short-lived victory but the popularity of a foreign author clearly establishes the direct interrelationship between the foreign and native works. At the same time, the time of reception is also an indication of the literary taste of the native audience.

Popularity is not a necessary condition for literary influence. Dante's The Divine Comedy is a good example. It failed to make a lasting impression in the foreign writers. It was appreciated by a few scholars like T.S. Eliot and Baudelaire.

Weisstein makes out the difference between 'influence' and 'survival'. He gives the example of Franz Kafka, the German – Czech novelist. Critics think that Kafka might have been influenced by Gogol, Dostoevsky and Dickens. But in his articles, letters and notebooks Kafka mentioned the name of Gustave Flaubert, the French novelist, whose life and works fascinated him. The kinship between the two writers is not literary but emotional and psychological.

In the sociological realm, sometimes, personal myths or legends are woven around a writer by twisting biographical facts. New fictitious informations are added in such cases. Weisstein gives the example of Dante again. Dante was considered a sorcerer in the Middle Ages on account of a passage he has written in 'inferno' in The Divine Comedy. In our country also a lot of myths surround our great writers like Tiruvalluvar, Valmiki, Kambar, etc.

A writer's popularity may be attributed to some external factors. For example, Pasternak become a popular novelist because he was awarded Nobel Prizefor Literature for his Doctor Zhivago whereas he is a better poet. Again, Sylvia Plath's suicide turned her into a legend. Sometimes, a writer's popularity is due to the reception of another. Tolstoy and Dostoevsky become popular mainly due the reception of Turgenev earlier.

Again, a writer may be known for a particular work ignoring his other contributions. For a long time Goethe was known as the author of Werther. Only Bharathiyar's nationalistic poems are praised at the expense of the deeper poetie qualities of his other works.

Another dimension added to the Reception study is the image of the foreign authors projected by the native writers. A significant case is T.S. Eliot's comments on Goethe in his The Use of poetry and Use of Criticism. Eliot says that Goethe is a dabbler in both philosophy and poetry and he is more a man of the world than a poet. This is a clear case of Reception.

Weisstein on Reception Study

Towards the close of his chapter on Reception, Weisstein makes an elaborate survey of reception studies by paying serious attention to the study of images', practiced by the French critics carre and Guyard. This is an investigation of distorted images of foreign people and their culture in a native literature. The notorious example is the misconception of India, by the Western readers, as a land of Maharajahs, snake-charmers and rope-tricksters.

LEARNING ACTIVITY 4.3

- Distinguish between influence and reception study.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

4.4 PERIODISATION

4.4.1 Importance of Literary History

Literary history is very important for the comparatists as it treats literary works as phenomena influenced by time, place and circumstances. The job of a literary historian is to describe the historical process of interpretation by arranging the individual works of art in smaller or large groups according to authorship, genre, style etc. This arrangement or division of literary works into segments is known as periodistion.

Rena wellek finds fault with the fact that no decisive step has been taken to develop the study of history of literature. For a long times literary history was literary was studied as part of social history or history ideas. It was the practice of the historians to talk about books with criticism according to time. Now there is a lot of improvement. Scholars have begun to accept the fact that knowledge of Literary History is also accepted as a sign of good education. In the Literary History, historical events are explained one after another. The comparatists have to improve the system further.

The goal of the literary his works are periodised according to (i) different periods of socio-political activities like the Renaissance, the Reformation, Restoration, etc. (ii) sequence of art and style like the pre-Raphaelite, Gothic, Impressionistic or Expressionistic etc. (iii) Various schools of thought or Movement called Classicism or Romanticism or periods of philology such as the Anglo –Saxon, Middle English, 18th century literature etc. Such labels are not very exact and an alternative mode of Periodisation must be based on literary categories.

Some idealistic views about literature are discussed while choosing a right kind of period study by the comparatists. The Personalist View is that the structure of a literary work is discontinuous. In that case, literary history is an impossibility. The Metaphysical View holds that the work of art is eternal and immutable. Hence, it is not possible for different generations to interpret a work differently. The Organicists think that literature is growing constantly like an organism. It changes with the creation of new works. But the biological analogy, an evolutionary process from birth to death, is not applicable to literature. The Genetic View states that literary history is to be based on the study of sources, influence, genres, types, etc. This is the main stay of traditional scholarship also. The comparatists advocate this method of study of literary history.

According to them a literary historian will investigate the origin and development of genres, types, etc. and will trace the relationship between literary works in terms of sources and influences. This, according to the comparatists, constitutes a legitimate study.

The first step in this direction is to periodise literary works based on literary norms, standards and conventions Ulrich Weisstein welcomes such a move. The major difficulty will be that it is not always possible to search for purely literary norms. We should be tolerant in accepting terms like 'baroque' or 'surrealism', etc. in so far as they have been dominant styles in architecture or painting of the period concerned.

4.4.2 Weisstein on Terms in Periodisation

Weisstein discusses some of the important terms connected with periodisation like 'epoch', 'period' and 'movement', and points out the differences among them. He bases his

discussion on the work of a German scholar, R.M. Meyer, who has made a study of periodisation. Meyer is of the view that the term 'period' is important for literature as the term 'concept' is important for philosophy and 'class' is important for biological sciences. History is not simply a collection of various details. It is our knowledge of some of the notable details that took place at a certain time and place. The Greeks thought of history as important events that took place in the past. They were the people who generally introduced the term 'epoch'; but for other classifications we had to wait till 19th century.

Epoch

'Epoch' marks the beginning of a relatively new literary development. It is the largest segment in periodisation, larger than the period and may be subdivided into smaller periods, for example, 'Antiquity', Middle Ages, Modern Age. Weisstein prefers to use the term 'epoch' instead of 'period' (used by Meyer) because the term epoch refers to a longer period.

Period

'Period' is a mode of classification. It overlaps with the use of the term 'age', which is often associated with great writers like Shakespeare or Goethe. 'Period' is a changing dynamic concept in the sense that it is constantly H.B.H. Teizing, a German scholar tries to solve this problem. Teizing also feels that the term 'epoch' can be used without any special emphasis to refer to a long period of time. Philologically the work 'epoch' indicates an event or time. Which has seen a new remarkable development. But, according to history, we cannot measure the length or find the end of an epoch.

Differences between 'Epoch' & 'Period'

The comparatists have to find out the differences between each epoch or period. They must also try to mark the line of demarcation between them. The present day scholars think that the literary history began with Homer and it extended up to the decline and fall of the Roman Empire and the beginning of the Byzantine culture. In between, the Middle Age begins. This creates problem for the researchers. In the same way, there are problems in assessing the period of the Renaissance as Italy, Spain and France talk about contradictory details about the beginning of Renaissance in their countries.

Again, Weisstein feels that periods should not be attached to symbols that can be easily explained. It may not be useful to the comparatists. Just as a writer's ideas are interpreted differently according to generation, each period is also interpreted differently. Hence it is difficult to understand the features of Neo-Classicism or Romanticism.

Dividing periods according to centuries

Generally in the University text books dealing with literary history, periods are divided according to centuries. We talk about '19th century literature' or '16th century literature', This, again is problematic. When we talk about 19th century, we do not think of a period from 1801 to 1899, but take that century to known by the age of monarchs. For example, we refer to the Elizabethan period. But, at the same time, only some centuries are referred to like this. Elizabethan Age id known to all literary historians but nobody talks about the age of George V in literature. In this respect, the Elizabethan or Victorian periods have made a greater impact on the literary scene than others.

'Movement' and 'School'

Finally, we discuss the concept of 'Movement' and 'School'. A Movement is a body which normally consists of a nucleus of writers, equal in status. Sometimes it is strengthened by representatives of the older generation. 'Movement' and 'Generation' are associated with each other. Romanticism and Classicism are Movements. 'Generation', according to Weisstein, is the shortest segment in the periodisation of literary history. It may last between twenty-five and thirty years. Two or three generations may make up a period. Generation may also be called the 'Spearhead' of a period because 'generation' marks a band of like-minded innovators who succeed on displacing the art of the predecessor.

Weisstein also differentiates between 'Movement' and 'school'. A 'school' is always founded by a leader who is the authoritative voice. There will be disciples or followers, not only in the leader's own generation but in successive generations as well. The Metaphysical school and the Pre-Raphaelite School are good examples. In the case of Metaphysical School, the founder is John Donne and great poets like Herbert, Crashaw, Vaughan, Marvell and others are the disciples. The Pre-Raphaelite School was founded by Dante-Gabriel Rossetti.

Weisstein advises the comparatists to make a thorough study of the Periodisation. He also wants each period to be distinguished from other periods.

LEARNING ACTIVITY 4.4

- How was the literature classified?

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

4.5 THEMATOLOGY

Introduction

Thematology or Study of Themes is a new entrant in the field of Comparative Literature. It was introduced by the famous American Comparatist, Harry Levin. It was he who coined the term 'thematics' or 'thematology'. The term has not yet found a place in the Oxford English Dictionary but has gained currency among the comparatists. Currently, thematology has emerged as an important branch of Comparative Literature.

Themes and Motifs

Thematology involves the study of 'themes' and 'motifs'. Both are basically different but modern literary critics use them as interchangeable terms. A motif is a recurring element in a work of art. It may be an incident or a device or a formula. For example, folklores have a common motif of an ugly woman becoming a charming princess. Another common motif is bemoaning of the bygone past in lyrics. The 'theme' is a recurrent element but it is related to the subject-matter to both form and content. A theme is always a subject but a subject cannot always become a theme. Theme is pervasive and suggestive and it is expressed

indirectly in a work of art, through the repetition of events, images and symbols. Theme is understood not by the quantity of the number of images and symbols in a work of art but by their meaningful arrangement within the text. Qualitative distinction is absolutely essential to identify a theme, though quantitative analysis also is essential to some extent. A researcher, for example, need not be concerned with the number of times the word 'sleep' is used in Shakespeare's Macbeth but he must be concerned with the connotations of the word and their relevance to the theme of the play.

Themes and Thesis

The term 'theme' is equated with 'thesis', which is an argument forwarded by a literary work. Theme is a more concrete term than thesis and it effects the structure of work. A thesis of a literary work can be paraphrased and is international in character. For example, we can speak of the Marxian ideas suggested in the novels of Dickens. A theme can be localized or personalised. For example, a novelist can deliberately pattern a novel on musical theme if he is interested in it. e.g. Marcel Proust's Fiction.

A theme should not be confused with subject matter or identified with a character or sometimes a situation or even place and time. Themes of Byron's 'Don Juan' and Goethe's 'Faust' are identified by character. The Oedipal theme, the struggle between Man and Fate refers to situation. Thomas Hardy's landscape Wessex or R.K. Narayan's Malgudi has a bearing on place. Lovers' meeting at night and parting at dawn refer to Time. Theme is more localised than motif. It is a combination of motifs. For example, the theme of 'Don Juan' is a combination of motifs like 'seduction, repentance and damnation'. Motifs constitute a finite set and combine in endless variations governed by time and space to make up themes.

Contributors to Thematology

The chief contributors of Thematology are Raymond Trousson from Belgium, Elizabeth Frenzel from France and Harry Levin and Ulrich Weisstein from the US. Trousson has done his study on the Prometheus theme in European literature. Frenzel studied the themes in World Literature. Harry Levin and Weisstein have contributed to the theory of Thematology. Frenzel's book Themes in World Literature is major contribution in this field.

Development of Thematology

The development of Thematology is an interesting study. This study was neglected for various reasons. Goethe regarded the subject-matter as insignificant as it is given by the

world whereas from is shaped by the poet. Baldensperger oppose thematology on the grounds that it slights continuity. In spite of indifference and antagonism, thematology became an important study. Elizabeth Frenzel's post-war publication, A Dicitionary of Literary Themes is a pioneering work in Thematology.

Later the German scholars took interest in the study of themes, motifs, topos, etc. Raymond Trousson's two-volume monograph on the Prometheus Theme is a French attempt to correlate theme with myths and legends on the one hand and life on the other. In America, Cleanth Brooks made a thematic study of Faulkner. Later comparatists like Weisstein, Prawer and Trousson widened the scope of thematology and defined the major categories.

Uses of Thematology

Thematology is useful to the comparatists for the following reasons: (i) It enables a comparatist to find out what type of writer chooses what kind of themes. (ii) It helps us to find out how a chosen material is dealt with in different periods. (iii) We can also study how peculiar problems of a period / group / society influence the personality and thinking of writers. (iv) It helps us to find out how different themes may call for different stylistic patterns. (v) Also it tells us how different themes have affinity to certain genres. For example, city theme is linked with the novel genre.

Concept of 'Meaning' in Thematology

Weisstein explains the concept of 'meaning'. Meaning points to those aspects of a work of art which relate to problems or ideas, this is, the ethical or moral aspects. The relationship between content and meaning is well-explicated, by juxtaposing the dichotomies, like image and symbol, motif and problem, theme and idea.

Problem of 'Motif'

Weisstein discusses the problem of motif also. The work is derived from 'movere' (to move), that which moves something. In music, which is a linear time-art, there is a movement. On the other hand, in the plastic and visual arts, motif as movement is taken only in the figurative sense. The term 'motif ' in painting, sculpture and decorative arts denotes either the model of a work or the use of recurrent compositional features. In literature, the emphasis is on content, for the literary motif is motivated into action only in situational themes.

Five Kinds of Thematic Investigation

S.S. Prawer discusses five kinds of thematic investigation, which however overlap:

i) The literary representation of natural phenomena and man's reaction to them in different languages, at different times. (eg) the mountain, the ocean, the forest, etc. b)The external facts of human existence. (eg) dreams, birth, death. c) The perennial human problems and patterns of behavior such as the conflict between illusion and reality, the power of fate, the obstacles to true love etc.

ii) Recurring motifs in literature and folklore such as the three wishes, three tasks, three gifts and so on.

iii) Recurrent situations and their treatment by different writers-the eternal triangle, the conflict between father and son etc. b) Literary reflection of the same historical events like the French Revolution, the World Wars and so on.

iv) The literary representation of types – professional groupings, social classes like the Jews etc.

v) The literary representation of named personages from mythology, legend and history like Prometheus, Gandhi, Hamlet.

It is interesting to note that Trousson favours the fifth and Prawer prefers the fourth item.

Important terminologies connected with Thematology

Weisstein explains a few important terminologies connected with thematology, like 'icon', 'leit motif', 'topose', etc.

i) **An 'icon'** is a special kind of motif, an image associated with some ethical quality, historical character, supernatural being, etc. For example, the 'strawberry' is an icon for fidelity in Medieval and Renaissance literature. That is why, in Shakespeare's Othello, Desdemona's kerchief is embroidered with strawberries and its loss brought death on the character

ii) **'Leit motif'** is a motif associated with a particular person, thing, feeling, idea, scene, etc. The bird motif associated with Stephen in James Joyce's A Portrait of the Artist as a Young Man can be cited as a good example.

iii) **A 'topos'** is a literary common place. It is an image in form but its function is entirely different. It may be a warning or gift may be a warning or convey a moral. (eg) A poisoned gift is a topos in fairy tales. The gift may be a dagger or an apple. Its function may be to put the hero in danger or suggest that evil is attractive. The same topos may be found in different sources.

iv) **A 'situation',** according to Weisstein points to divergent feelings or thoughts reflected in or giving rise to an action or conflict. It also pre-supposes two or more persons engaged in conflict. It serves as a link between 'motif' and 'action'.

v) **'Tyes'** are characters in a formative stage. While characters are identified with motifs. For example, if the motif is avarice, the type will be a miser. A type of character may be known by the type name or generalised as universals.

vi) **The 'trait'** is an incidental attribute. Though insignificant, it can be raised to the level of the motif.

vii) **An image** is a verbal imitation of a sensory reality. It may acquire thematological significance through recurrence in a work or in a number of works. Otherwise, it may not be of use to the comparatists.

Thematology, thus, offers a vast scope for the comparatists to study themes, subject matter, motifs situations, etc.

LEARNING ACTIVITY 4.5

- Explain the themetology in the Comparative Literature.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

4.6 STUDY OF GENRES

The concepts of genre, movement and period offer an extremely fruitful field of investigation to a comparatist, according to Weisstein. The study of genre brings together literary history and literary theory in an international perspective.

Definition of Genre

'Genre' is a French term that denotes a recurring type of literature, which is often called 'literary form'. The genres into which works of literature have been classified at different times are very numerous and the criteria for the classification are also varied. C.T. Lemon defines 'genre' as a body of literary works identified by the presence of certain well-known conventions. The term 'geneology' is often used to refer to the study of genres. Genre, Movement and Period are interlinked concepts. The development of a particular genre may have links with certain movements and similarly a genre can develop in a particular period. For examples, the ode and the lyric are linked mainly with the Romantic Movement. The novel and the short lyric flourished in the 18th century England.

Development of Theory of Genres

In the Western literatures, theory of genres begins with Plato and Aristotle. Plato speaks of two main divisions of poetry – the dramatic and the narrative. These two divisions have risen from his view that an object or a person can be either described or imitated. Dramatic poetry is a direct imitation of persons and narrative poetry or the epic describes human emotions. Plato also refers to a third type in which narrative and dialogue are alternated. Lyric does not find a place in the classification of Plato. Aristotle follows the classification made by his master, Plato. After Aristotle the Alexandrians made a thorough regrouping of poems and classified poetry into nine types – Tragedy, Comedy, Elegy, Lyric, Epos, Threnos, Idyll, Pastoral and Prose fiction. In course of time the three forms, Epic, Drama and Lyric lost their meanings and acquired new meanings.

The Renaissance Period

During the Renaissance many changes took place. Great works like Spenser's The Faerie Queene cannot be brought under the Greek formulation of an epic. Lyric could not be dispensed with, because of the tremendous influence of Petrarch on the Elizabethan sonneteers. Shakespeare andhis contemporaries shattered the rigid classical conventions of drama – especially the classical unities of time, place and action Tragi-comedy and other mixed forms came into existence.

The 18th Century

A further break –down of the classification of genres took place during the 18th century. New genres like the novel and small lyrics made their appearance in the literary scene. The Romantic period was not keen on the division of the genre. In the 20th century, the New Critics have nullified the genre-distinction. There is a multiplicity of mixed genres as in the

case of The Golden Gate by Vikram Seth. Many modern writers look for new forms of expression. The modern critics also make room for the inclusion of new forms. The modern critics also make be descriptive. The recent trends in literary criticism indicate identification of new literary forms. The Russian comparatist, Roman Jakobson attempts to link literary works to linguistic structures. Northrop Frye in his famous work Anatomy of Criticism classifies the genre on the basis of myths and archetypes.

Methods of Genre Studies

Genre study is concerned with the following methods – Abstraction, Differentiation and Classification. Abstraction deals with a search for elements that bring together works divided by space or time. For example, we compare Oedipus, a Greek classical tragedy by Sophocles with Shakespeare's King Lear as tragedies. Differentiation involves an examination of the history of a genre in two different literatures in the same period in order to find out how the concept varies in both countries. One can compare the genre 'novella' as practised by Boccaccio in Italy with the form practiced by Cervantes in Spain. Classification always poses problems as the genres are not static and their characteristics change with the addition of new works. For example, the novel form was originally treated as a sub-species of the epic and later, especially in the 18th century, it emerged as an independent genre.

Prescriptive and Descriptive Study of Genres

In the past, the genre study was prescriptive. Creative writers did not want to mix genres. Weisstein mentions the names of Cicero, Quintilian and Horace who stressed on the segregation of literary genres and maintaining of generic purity. The Roman critic Quintilian said, "A Particular genre should keep the place allotted to it". That is why the classical dramatists wanted to keep comedy and tragedy separate. But the modern approach to the genre studies is descriptive. It does not limit the number of possible types of genre. The modern comparatists allow the forms to mix with new ones and shape into new kinds. Hopkins experiments with a new kind of verse in his Wreck of the Deutschland by mixing the forms of ode and elegy.

Problems faced during Genre Studies

There are two kinds of problems that a comparatist has to face while making genre-study: (1) Problems of history and (2) Problems of classification. Tracing the history of genre often gets into difficulty owing to lack of direct evidence. Scholars face the following difficulties while pursuing ancient genres. The first is the problem of origin. It is generally believed that the Renaissance witnessed the emergence of many new genres. We do not know whether they had pre-existing models. The only proof is found in reference to and quotations of such

models in ancient literature. For example, we have no existing ancient drama texts in Tamil literature but there are references to that in *Sliappathikaram* by llango Adigal. But in the opinion of Weisstein such a discussion is only hypothetical.

(2) Another problem is that a genre known and cultivated in antiquity disappears, but reappears with the same name. The modern genre may or may not be its correlate. It is difficult for the comparatists to examine the changed conditions responsible for retaining the old name.

(3) Now a genre is borrowed by one national literature from another. The original name of the genre is lost and a new name is given to the form. Exact equivalence cannot be achieved, as a change of name implies a change of meaning. For example, Dryden, while translating the French Boileau's 'Poetic Art' into English, substituted the word 'ballad' for the French 'ballade'. (A people but the term, 'ballade' has a rigid verse form, which appealed to the elite readers.

Contamination

The next problem is known as 'contamination'. This happens when the difference between the two genres become almost distinguishable because the two terms are spelt similarly or pronounced. The world 'satire' is good example for such a condition. There has been a confusion among the term 'satire', 'satyr' and 'satura'. Weisstein is of the view that the English term 'satyr' might have been derived from the Greek drama 'satyr'. Misled by this homonymy, Horace felt that 'satire' was not a new term but a derivative of the old comedy

Mixing up of Criteria

Sometimes there is another problem because of the mixing-up of criteria. A from-based genre is confused with content-based genre. During the Medieval period a drama was not necessarily intended for performance and so the discussion of comedy and tragedy was flexible. Dante's 'Divine Comedy' is so called because of its happy ending (the content) though it is written in the narrative form.

Sometimes we notice a shift in conception. What was once conceived as a genre may refer to a mode or tone or technique in serveral genres. In the past, satire was a separate literary form but now it refers to a tone or mode in several genres like novel, drama, poetry etc. There have been several attempts to formulate a genre theory and to classify literary works,

based on various criteria-literary, musical, formal, psychological etc. But, it has not been possible to arrive at a common frame of reference.

Traditional Classification of Genres

Traditionally there are three main genres- the epic, the drama and the lyric. But in the modern period, lyric poetry is widely practiced and the epic is almost extinct. Its place has been taken up the novel. Later on the 'didactic' was added as a separate genre but now it is no more a separate genre. Of the four genres, the epic and the drama are based on explicit formal criteria. The lyric is undefinable and the 'didactic' has become a 'mode' rather than a genre. It is traceable more in the fable and parable and also in the epic and the drama.

Aristotle's classification

Aristotle, following his master Plato, suggests 'mimesis' (imitation) as a criterion for classification. According to 'mimesis', at one end we have drama and at other end, there is lyric. But now we feel that 'mimesis cannot be the sole criterion for the classification of genres.

Goethe's solution to the classification

Goethe, the German scholar who has given the term 'world literature', offered a solution to the classification of genre on the basis of his theory of natural forms. He classifies the literary works into the 'lucidly narrative', the 'enthusiastically excited' and the 'personally active'. They pertain to the epic, the lyric and the drama respectively. They may exist independently or in conjunction with each other. They may all be found in a single ballad. But it is said that Goethe's approach would be more useful for literary criticism than for the historical study of genres.

Northrop Frye's classification

Northrop Frye in his book Anatomy of Criticism, classifies literature according to his own theory of the natural cycle of seasons. The four major genres according to him, comedy, romance, tragedy and satire, reflect the archetypal myths, associated with the four seasons of the years, namely, summer, autumn, winter and spring. In formulating a theory of genre, Frye is not interested in the psychology of literary creation. The genre is determined by the condition established between the writer and his audience. Based on this, Frye says that the Greek classification is governed by the rationale of presentation. Words are enacted in front of the spectators (drama)', they are spoken in front of the listeners (epic); they may be sung to an audience (lyric). According to Frye, there is a fourth genre which addresses a reader through a book. This, he calls 'fiction', which stands for the genre of the page. He feels that

the central ideas of literature are occupied by epic and fiction, flanked by the drama on the oneside and the lyric on the other:

Drama	Epic Fiction	Lyric

Frye's classification is not always dependable as it is mostly subjective.

Use of Statistical Criterion

Statistical criterion is used by some scholars to classify the genres. For example, plays can be grouped according to the number of acts, One-Act plays or Five –Act drama. A novel is written in about 50,000 words. This kind of classification is also undependable.

The formula of Wellek and Warren

Wellek and Warren, in their *Theory of Literature* come out with another formula. They suggest that the genre should be conceived of as grouping of literary works based on the 'outer form' (specific metre or structure) and the 'inner form' (attitude, tone purpose). Pastoral and satire are inner forms, while Pindaric Ode belongs to the outer form. It is clear from the above discussion that there is no satisfactory classification available for genre studies. Weisstein asks scholars to carry on research to find out a proper classification

LEARNING ACTIVITY 4.6

- Elucidate the development of theory of genres.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

SUMMARY

The following are the important points that we have studied in this Unit:

- Weisstein defines “influence study is an attempt to find out the influence of a writer (Emitter) or a set of writers upon another (Receiver) in the area of theme, idea, attitude, technique atc.,
- S.S Prawer classifies three types of influence study.
- Ulrich Weisstein’s reception and influence studies.
- ‘Epoch’ is the study of new literary movement.
- ‘Period’ is the study of classification of literature.
- Aristotle, Goethe and Northrop Frye categorised the genres of literature.

UNIT 5

Literature and Other Disciplines

STRUCTURE

Overview
Learning Objectives

5.1 Literature and Psychology
5.1.1 Introduction to Psychology
5.1.2 Sigmund Freud
5.1.3 Carl Jung
5.2 Literature and Sociology
5.2.1 Literature and Society
5.2.2 Author and Society
5.3 Literature and Philosophy
5.4 Literature and Fine Arts
5.5 Comparative Literature and Translation

Summary

OVERVIEW

This is the last Unit of this Course. This Unit primarily focuses on the strategies to trace the relationship between literature and other disciplines. As Literature is dealing with the society, it has ideas and concepts of psychology, philosophy, sociology, fine arts and etc. These are discussed in this lesson, besides examining the contribution of translation in comparative literature. The theories of famous psychologists, Sigmund Freud and Carl Jung are also described in the first part of the lesson.

LEARNING OBJECTIVES

- describe the terms of Freud 'id, ego and super-ego'.
- explain Marxism in literature.
- analyse the philosophical concepts in literature.
- Define 'sculpuresque'.
- Elucidate the contribution of translation for comparative literature.

5.1 LITERATURE AND PSYCHOLOGY

5.1.1 Introduction to Psychology

Literature is like an ocean, which has pearls of various branches like humanities, science, fine arts and others because it speaks of the people, country, culture and so on. The Comparative Literature paves a way to compare the literatures of the world. Psychology, a growing discipline studies the human mind. The great psychologists like Sigmund Freud and Carl Jung are known to all literary scholars today. Various branches of applied psychology like psychoanalysis, psychopathy and psychiatry have played important in the study and interpretation of literature.

Four Levels of Psychological study of Literature

Wellek and Warren say that the psychological study of literature can be undertaken on four levels. It can concern itself with the writer, the reader, the character and situation in the work, and the creative process. Of the four kinds psychoanalytical study of the characters seems to have gained greater popularity. It is also true that these four kinds of psychological study of literature overlap with each other and the categorisation is largely for the sake of academic convenience.

Uses of Psychology in Literature

Psychology has been used in literary studies for the following purposes: (i) We can understand the creative process of literature as Plato has done in his lon, the Romantics in the 19th century and Freud in the 20th century. (ii) A second application goes to literary biography to the study of the lives of authors as a means of understanding art. We can study the writer's personality as a type or as an individual as the Jungians have done in the 20th century. (iii) Psychology can be used to explain fictitious characters. We can analyse characters, in terms of complexes and traits. Ernest Jones has analysed the character of Hamlet using psychology. (iv) Finally, we study the effect of literature upon readers. As early as in the classical times, Aristotle spoke about the Catharstic effect of the tragedy on the readers. That is the minds of the audience is purified on seeing a tragedy.

5.1.2 Sigmund Freud

Sigmund Freud and Jung are the greatest psychologists of the 20th century who have contributed to the literary studies. Freud was an American physician and neurologist. His psychoanalytic theories in connection with the diagnosis and treatment of neurotic states and interpretation of dreams have played a great role. Freud's exploration of the sub-conscious affected literature to a considerable extent. Freud thinks of the mind as having two parts, 'the conscious' and 'the unconscious'. The unconscious is the storehouse of the repressed desires, memories, etc-repressed because they are either forbidden or unpleasant. They are transformed into 'acceptable forms' in dreams or in literature.

The three-fold divisions of the mind, into 'Id', 'Ego' and 'Super-Ego' (or the Unconscious, the Pre-Conscious and the Conscious) are well-known. Id, the Unconscious, is full of feelings, instincts that are timeless and amoral. Super-Ego is the Conscience, full of do's and don'ts and 'Ego' is merely one's notion of oneself. James Strachey explains the concept beautifully as follows: Id is the unco-ordinated instinctual trends; Ego is the organized realistic part; and Super-Ego is the critical and moralizing function of the mind.

Freud is well-known for his theory of Oedipus Complex, otherwise known as Mother-Fixation (in psychoanalysis, a theorised unconscious sexual desire in a male child for his mother). Freud named it 'Oedipus Complex', deriving its name from Sophocles's play Oedipus Rex. In the drama, the main character unknowingly falls in love with his mother and kills his father. Freud's complex theory has been used in the novels of D.H. Lawrence.

In his famous essay, *Creative Writers and Daydreaming*, Freud tries to establish his favourite notion that neurosis and creativity often go together. Creative writing also, like day-dreaming, is a wish-fulfilment. Both the activities indulge in fantasies and a fantasy is a convenient re-creation of a past happy situation for future, since the present is incompatible with it. Freud analyses many novels and his Ego is split into part-egos, which are disguised into different characters in the work. Like a child at play spontaneously creating a world of its own just to achieve gratification of its feelings, a creative writer creates his own world in his work. A creative writer, according to Freud, is a grown up child at aesthetic play.

5.1.3 Carl Jung

Carl Gustav Jung, the next most important psychologist, is a Swiss Psychiatrist. Jung was a supporter of many of the ideas, theories and methods of Freud, but he differed from him in many ways. Jungian psychology dismisses the ideas of infantile sexuality and wish-fulfilment, that constitutes a part of Freudian psychology. Jung introduced the concept of collective unconscious. He formulated a theory of human types dividedinto introverted and

extroverted kinds of behavior. Collective Unconscious transcends the experience of an individual and embrace the experience of total humanity, that is, of different peoples in different ages. This Collective Unconscious reveals itself through what Jung calls 'archetypes'. They are the store-house of patterns, the 'primordial images'. Critics like Maud Bodkin have applied this theory of archetypes to literary criticism.

Jung divided people into two types – extroverts and introverts. Extroverts are more open, sociable but introverts are rather close, hesitant and withdrawn.These types can be very useful in the study of a writer's personality as well as in the analysis of characters.

With his great insights into the Collective Unconscious, Jung has made valuable statements about the relationship between psychology and literature. In his famous work, Psychology and Literature, Jung emphasises the transcending powers of the artist. There are two modes of creation –the psychological and the visionary. A critic may be interested in the psychological creation but as a psychologist, Jung turns his attentions towards the visionary creation. The two parts of Goethe's Faust, represent the two modes of creation. To be able to produce a visionary work of art, the writer must himself be capable of becoming a visionary, at least, during creation.

Psychology in Analysing Literary Works

The novelistic technique known as 'the stream of consciousness' owes much to psychology. James Joyce, who was conversant with the works of Freud and Jung, wrote his novels employing the stream of consciousness technique. In this technique, the author almost disappears and the reader directly experiences the feeling and thoughts of a character. James Joyce, Virginia Woolf, Dorothy Richardson and Thomas Mann have experimented with this new technique

In drama, the American dramatists, Eugene O' Neill and Tennessee Williams portray psychological problem in their works, in their delineation of characters. Modern poetry owes much to Freud. A knowledge of psychoanalytical concepts of love comes to much use in analysing and appreciating some of the poems of W.H. Auden.

Psychoanalysis has given birth to another interesting area of study, namely, the psychopathy of the authors. It tries to uncover the hidden motives of the author through deep analysis of his character, theme, imagery and pattern of events and plot. J.L. Lowes, book on S.T. Coleridge, The Road to Xanadu is a very good example for psychobiography.

The psychoanalytic criticism probes deep into the hidden layers of significance of a literary text. Through the analysis of the qualities of the character, the reader tends to know more

about himself. The reader ultimately develops a sort of sensibility and sensitiveness to language and its literary richness. The psychological approach to literature is descriptive, rather than normative or evaluative. It cannot tell whether a work is good or bad. The inter-relationship between psycho-analysis and literature offers a vast scope for critical analysis.

LEARNING ACTIVITY 5.1

- Describe the terms of Freud 'id, ego and super-ego'.

Note:

e) Write your answer in the space given below.
f) Check the answer with your Academic Counsellor.

5.2 LITERTURE AND SOCIOLOGY

Sociological study of literature can be brought under the scope of comparative Literature on two valid grounds: (a) The American School of Comparative Literature, represented by H.H. Remak, extends the comparison between literature and a branch of another area of knowledge, such as sociology. (b) The second reason is that literature is also about society. An individual creates literature in a social context, linking literature with society.

5.2.1 Literature and Society

Literature is a social institution whose medium is language which again is a social product. Literature represents life which is a social reality. The writer is a member of the society sharing specific social values. The readers also are social beings. Therefore, the questions raised by literature, by implication, are social questions. The popular saying like ‘’Literature is an expression of society” and ‘’Literature is a criticism of life” explain this point.

The social causes that affect the literary composition are the social origins of a writer, the nature of the writer’s audience and the history of the rise and fall of a book or an author. The social origins of a writer need not influence him. Bharathi, though born in an orthodox family, turned into a rebel fighting for the down –trodden people.

Literature and society are mutually interdependent. This leads one to justify that literature is a social document. The historical critics take this mutual relation between literature and society as a fundamental fact of literary criticism. Taine, the French historian, who is considered to be the father of the historical criticism, says that literature is the product of three factors-the moment, the moment, the race and the milieu.

Marxism and Literature

With Karl Marx, economic base was added to the factors influencing literature. Marx was a German philosopher, economist and socialist. Marxism is a system of thought which advocates the doctrine that throughout history the state has been exploiting the common man and that class struggle has always been there to bring about historical changes. The world literature is full of numerous examples of the roles played by Marxism, since the Russian Revolution of 1917. In their book, *The German ideology, Marx and Engels* observe that ‘’life is not determined by consciousness but consciousness by life”. P.N. Medvedev and M.M. Bakhtin explain the interdependence between literature and the social, economic laws. A literary work is to be studied in the literary environment in which it emerges and the literary environment is a part of social structure which, in turn, is influenced and shaped by its socio-economic laws.

Marxism is fundamentally materialistic in its ideology. It given importance to the economic and social base in any given society. Society is none other than total interactions of all its interdependent individuals. It therefore given an individual both his existence and opportunities for his special functions for its maintenance and continuance.

The Marxists divide the society into two groups-the Haves and the Have-nots. The Haves are those who not only have possessions of property but also powers to increase their

possessions in future. The Have-nots are those who have neither possessions nor any powers. The human history, according to them, is full of the class-struggle between them. The class-struggle is mainly between the capital and the labour. Galsworthy's Strife presents this kind of struggle between the capital and the labour. They want to establish a class-less society.

5.2.2 Author and Society

A writer may use literature as a mirror, to represent the society as he sees it, or he may try to shape it. Addison and Steele tried to improve the workhouses or the debtor-prisons. We cannot say for certain how far they were successful. It is also true that a writer can easily influence the younger generation than the older.

Kinds of society

Another important fact is that the structure of a society determines the character and composition of literary works as well as the role and outlook of the writers. For this purpose, the society can be broadly divided into four categories: (i) A unified society is one where there is social stability. Its members believe in a clear sense of hierarchy. In such a society the poet believes regards himself as a part of the society.eg. the Medieval Christian society or the Ancient Greek society. The writers, Homer and Virgil, convey the social wisdom and dignity of the history of the people. The audience or the readers are sympathetic. (ii) A divided society is one torn by religious conflicts or civil wars. The people divide themselves into opposing groups, either from conviction or due to force of circumstances. Naturally, the writers also take sides and attack each other. The Age of Milton attacks the false clergy. (iii) The next is the case of unstable society. A society may become unstable owing to the wrath of God or Military Force or the introduction of a new system or due to social decay. The writers of this society may prophesy the gloom. For example, Shakespeare's Hamlet turns on the overturn of social hierarchy or Arthur Miler's Death of a salesman has for its theme, the American social decay. (iv) A fragmented society is individualistic or pluralistic. It suffers because of uncertain values. The post-war European society is a good example. Writers like T.S Eliot, W.B. Yeats and Samuel Beckett present this kind of society.

It is a common assumption that literature is a social document, mainly because most literary works picture social reality. It is true to a greater extent that readers derive their chief impression of a foreign society by reading the literature of the period. We usually from an impression of the 14th century England by our reading of Chaucer's Prologue to the Canterbury Tales or about the 19th century Russia by reading Dostoevsky's Crime and Punishment. At the same time, it is difficult to find out the degree of realism in the works as

the writers are prone to idealise, romanticize, satirise or even distort real-life situation or values. Therefore, they have to make a careful and disinterested study of the works.

Finally, literature is very close to sociology in the sense that all literature is an individual's response to other individuals at a given time; and sociology is a comprehensive response of the individuals to the individuals of all times. Literature, besides being a social document, becomes elevated into a monument by the passage of time. Harry Levin has summarized the relation between literature and sociology. ‘”The relations between literature and society are reciprocal. Literature is not only the effect social causes; it is also the causes of social effects”.

LEARNING ACTIVITY 5.2

- Explain “marxism’.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

5.3 LITERATURE AND PHILOSOPHY

The philosophy and literature are intertwined like mind and heart. The Greeks in the old period and the Romantics in the 19th century regarded literature and philosophy as indistinguishable. Again, the poets and the philosophers were regarded by the Greeks and the Romans as prophets. Only in the later generations both philosophy and literature came to be distinguished.

Philosophy and Literature

Philosophy is abstract and universal but literature is concrete and particular. Philosophy is discursive (i.e logical) whereas literature is rhetorical. Philosophy is theoretical but literature may explain the same theory with beautiful, easy examples. The 16th century critics, Sir Philip Sidney makes the following observation about literature and philosophy. According to him the end of all knowledge is the teaching of virtue. Both philosophy and history play their parts to teach virtue. Philosophy does it by precepts. It teaches us the nature of virtue by means of analysis and definition. History does it by actual examples from the past. Poetry (literature) is superior to both philosophy and history because it combines the functions of both. The poet takes the universal truths of philosophy and illustrates them by vivid and concrete examples from his fertile imagination.

Philosophical ideas are woven into literature by the writers sometimes consciously and sometimes unconsciously. The literary men often work though literature devices like irony, satire, metaphor, allegory, etc. In spite of the fact that they try to blend the philosophical materials with literary materials, the philosophical ideas remain unassimilated in the body of literature. Two examples may illustrate this point. Dante's Divine Comedy consists of passages of poetry with passages of theology. The second parts of Goethe's Faust' suffers from over- intellectualization.

English literature, according to Wellek and Warren, reflects the history of philosophy. Renaissance Platonism pervades Elizabethan poetry. Spenser's Four Hymns and The Faerie Queene deal with the Heavenly Beauty. In Marlowe we hear echoes of the contemporary ltalian atheism and skepticism. Dryden has written philosophical poetry which explains the theological and political controversies of the time. Pope's Essay on Man abounds in philosophical echoes. Among the great Romantic poets, S.T. Coleridge was himself a philosopher of great ambition. He was a student of Kant and Schelling (German philosophers) and explained their views. There are traces of Kant in Wordsworth. Shelley was deeply influenced by Godwin, Spinoza, Berkeley and Plato.

Writers influenced by philosophers

The Victorians controversy between science and religion finds expression in the poets, Tennyson and Browning. In the poetry of Hopkins we find the effect of his study of the Medieval philosopher, Duns Scotus. Shaw in influenced by Samuel Butler and Nietzche. Modern novelist, James Joyce knew Thomas Aquinas and W.B. Yeats was deeply influenced

by theosophy, mysticism and Berkeley. Throughout the history of English literature we find writers influenced by philosophers and thinkers.

Literature of Ideas

There is a special kind of literature know as literature of ideas, in which the philosophic ideas stand out. For example, Hard Times by Charles Dickens points out how reason and facts can stifle imagination and individuality. George Eliot's Middle March discusses the social and political problems. Once again we find that the ideas spread fastly when they are presented in literature.

Literature expresses general attitude toward life

Literature, according to Rudolf Unger, is not philosophical knowledge translated into imagery and verse but that literature expresses a general attitude of the writers is to be studied in relation to the problems of man, concept of love, problems of society, family and state. Book have been written which try to trace the history of these problems in terms of an assumed immanent development

Finally, literature is no substitute for philososphy. Philosophical poetry is only one kind of poetry. Its position is not necessarily central in literature. Wellek and Warren make it clear that "poetry is not a substitute for philosophy; it has its own justification and aim. Poetry of ideas is like other poetry, not to be judged by the value of material but by its degree of integration and artistic intensity".

LEARNING ACTIVITY 5.3

State the influence of philosophy on literature.

Note:

a) Write your answer in the space given below.

b)Check the answer with your Academic Counsellor.

5.4 LITERATURE AND FINE ARTS

Literature and other fine arts like music, painting, sculpture and architecture have influenced one another. The relationships of literature with fine arts are highly complex. A study of these interrelationships constitutes a legitimate aspect of Comparative Literature. The American comparatists have encouraged a comparison between literature and other arts.

Literature and Paintings

Sometimes poetry has drawn inspiration from paintings or sculpture or music. Like natural objects and persons, other works of art may also become the themes of poetry. The poets have described pieces of sculpture, painting or even music. It has been suggested that Spenser drew some of his descriptions from the tapestries and pageants. Keats derived details of his *Ode on a Grecian Urn* from a specific picture of Claude Lorrain. Poets have had their theories about painting and their preferences among painters. Robert Browning, for example, wrote *Fra Lippo Lippi* and *Andrea del Sarto* on painters of his choice and their theories about paintings. The Pre-Raphaelite poets led by Dante Gabriel Rossetti had their own ideas about painting and poetry. They wanted to bring in the quality of painting in poetry.

Willam Blake, the great pioneer of Romantic poetry, is supposed to have written his poems as commentaries on his pictures. Similarly, Hopkins also wrote much of his early poetry below his paintings. Many writers were artists themselves. W.M. Thackeray made sketches for *Pickwick Papers* by Charles Dickens. Great literary scholars like Ruskin were enthusiastic supporters of painting and architecture. Similarly, literature can become the theme of painting or music. Forms like the lyric and the drama have collaborated with music. Kafka's novels and Picasso's paintings are illustrative of the same theme – that is, the disintegration of the modern man in the grips of scientific automism.

Literature and Music

Browning's *Abt Vogler* builds a musical palace. The verse is supposed to be musical. 'Musicality' in verse seems to be something entirely different from 'melody' in music. It means an arrangement of phonetic patterns to produce alliteration, assonance or consonance or rhyme schemes. They create rhythmical effects. Poems have been written with the intention that music should be added. But it is difficult to prove that the composition of music and words was a simultaneous process, though some lyrics are

composed to fit ready melodies. Wellek and Warren summarise that collaboration between poetry and music exists: but the highest poetry does not tend towards music, and the greatest music stands in no need of words.

Literature and sculpture

Sometimes we notice that one form of art finds expression in other forms. The term 'sculpturesque' is applied to poetry that is supposed to contain elements of sculpture. This would merely mean that poetry conveys an impression somehow similar to the effects of Greek sculpture i.e. coolness induced by the white marble, stillness, repose, sharp outlines and clarity. But all these are different from our actual experience of coolness or stillness. Collins's *Ode to Evening* is called a 'sculptured poem' in the sense that it has slow, solemn metre and direction which is strange enough to compel attention to individual words and hence a slow pace in reading. It does not have any relationship with the sculpture.

One art combining other art forms

Sometimes, one form of art combines many other forms of art. For example, a masque or an opera combines drama, dance, song, music, etc. Another good example may be found in our classical dance form 'Bharatanatyam' which integrates not only dance and music but the techniques of drama, painting and sculpture. The dancer dances to the tune of music, employs gestures, postures, facial expressions, etc. Sometimes, expressionistic techniques are employed by dramatists like Tennessee Williams and Eugene O'Neill.

Sometimes literature attempts to achieve the effects of painting. Poetry may turn out to be word-picture. *The Eve of St. Agnes* by Keats and *The Blessed Damozel* by Dente Gabriel Rossetti are very good examples. However, one has to bear in mind that these word-pictures or musical lyrics are no substitutes for painting or music, because the medium or the mode is entirely different.

LEARNING ACTIVITY 5.4

- Write an essay on 'literature and music'.

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

5.5 COMPARATIVE LITERATURE AND TRANSLATION

Importance of Translation

Masterpieces have been produced in all languages. No scholar can master all the languages to master these texts. Literary translation thus becomes indispensable for the study of comparative literature. It is only through translation that many of the literary masterpieces of one country have found a hearing and become 'naturalised' in other countries. People have been able to share the experiences and emotions expressed in foreign works. Men of letters have always been profoundly influenced by them.

It is generally believed that translation will destroy the writer's precise balance of thought, feeling, written word and the sound. May be that they have been exaggerated. It is true that the punning of Thomas Hood or the alliteration of Swinburne may not be adequately translated in another language. But at the same time, the majesty of the Genesis and the

intensity of the *Divine Comedy* have been maintained to a greater extent in translation. The name of the American poet, Bayard Taylor, is known more for his translation of Goethe's *Faust*, then for his own writings. He believed in utter fidelity to the sense of the original work of art, in reproducing the verse forms and even the rhyme and the rhythm.

Translation is important for the development of Comparative Literature. It influences writers and works. Montaigue, the famous French essayist, influenced Francis Bacon in English to produce his famous Essays. Samuel Beckett inspired many Absurd dramatists. The novel form in English and other languages. The English novel in turn influenced many Indian writers to create novels in various Indian languages.

Purposes of Translation

Translation is most essential for two purposes. (i) It introduces us to different forms of art in other languages, which otherwise would become inaccessible. For example, the sonnet form in Italy or the 'haiku' form of poetry in Japan became popular because of translation. (ii) Translation widens one's capacity for meaning and expression in one's language.

There are two main sources of modern European translation. The translation of the Bible served as a mediator to bring the Europeans together, into one religion. Again, the classics of Greece and Rome were translated into many European languages and this led to a great literary revolution, the Renaissance.

Approach to Translation of Literature

The ideal type of approach to translation of literature with regards to Comparative Literature is as follows:

(i) A foreign author is brought over to us and to make us read him as our own.
(ii) We go to the foreign author through the translation to understand the working of his mind and his ways of presentation (eg) Goethe's Faust.

Types of Translation

There are two different types of translation - (i) a close rendering of the meaning, imagery and the rhythm of the original (ii) taking liberties with the text and giving an undependable prejudiced version. The two different translations of "To be or Not to be" in Shakespeare's *Hamlet* by Schlegel and Voltaire could be cited as a good example. Both translations were made during the 18th century. The German translation of Schlegel is true to the original but Voltaire's French translation takes liberties with the original, introducing his own prejudices.

Difficulties in translating literary Texts

Translating poetry is difficult. Novels or other narrative forms can be easily translated. A novel generally loses little of its structure and little therefore of its essential meaning. Thousands of readers without knowledge of Russian, have responded to Tolstoy's Anna Karenina or Dostoyevski's Crime and Punishment. They are often moved by them more deeply than by most novels in their own languages.

At the same time, translation cannot do full justice to all that is most English is Jane Austen. A novel that is conceived imaginatively will use language its own way and emerge the poorer in translation. Comparative study will be at its best when the writer moves freely from one language to another. But very few people have that kind of faculty. In wrong hands, the translation might prove even more dangerous.

Every age views literature through the prism of its own preoccupations. These alter in time with the changes in human history. It is the nature of a classic to present new facts in a new situation. A translation cannot truly coexist with the original. They are not one and the same. Translation belongs to a different stream in the world literature.

If translation has to survive, something of imitation, a controlled surrender to another poet's mode, is required from the translator. The poem he attempts must be a discovery to him, almost on par with his own experience. He has to respect the pattern, coherence and texture of the original. An excellent translator may add a new potentiality to the mother tongue.

Finally, translation is an instrument, without which vast areas of the world's literature would be lost to us. The translator's work has many disadvantages; but it holds together the body of world literature, and help us to keep language alive and supple.

LEARNING ACTIVITY 5.5

- How does translation promote comparative literature?

Note:

a) Write your answer in the space given below.
b) Check the answer with your Academic Counsellor.

SUMMARY

Let us conclude the Unit of the course! As mentioned in the Overview of the chapter, we have read how literature is mingled with all other arts like psychology, philosophy, sociology and fine arts, the reason for which is literature is describing and depicting the society through the writers and creative thinkers.

Short Notes on Comparative Literature

Periodization refers to describing the historical process of interpretation by arranging the individual works to smaller or larger groups according to authorship, gene, style, etc.

Topos means a literary commonplace. It is an image in form but its function is entirely different. For example, a poisoned gift is a topos in fairy tales. (ie the gift may be a poisoned apple and the function is to put the hero in danger.)

Motifs : A motif is a dominant idea or reference or situation that recurs in a work or a number of works. Motifs are very limited in number about 100. We find recurrence of motifs in folk tales.

Adaptation is a free and broad translation varying not only in 'words' but also in 'sense'. What is retained is just the original theme. (Roman Jakobson calls it 'transposition')

Pastiche refers to the practice of loosely stringing together, distinct traits of form and rarely of subject matter, borrowed from different works. The intention is serious but not humorous. T.S. Eliot's 'The Wasteland' may be sighted as a good example.

Stylisation relates to the imitation of a style. It aims at the imitation of a single writer, a whole movement, or an entire period, for the sake of artistic purpose. Pushkin's Epitaph for Byron is a good example.

Burlesque : The comic variant of 'stylization' is 'burlesque'. It is a comic distortion of a particular style. It is a comic imitation. Pope's Rape of the Lock is a good example.

Parody is poking fun at specific literary models. The purpose of a parody is to ridicule a literary model through imitation. Sometimes a parody excels the original. Parodies of Emerson's plays may be cited as good examples.

Plagiarism relates to stealthily using ideas or quotations without reference to the sources. It is a dishonest practice and an aspect of bad influence which has to be discouraged.

Negative Influence is the emergence of new trends and beliefs within the framework of national literature inspired by foreign models, as a protest against the existing artistic theories and practices. Genres like parody pave the way for negative influences. Anna

Balakian records that the younger writers reject the work of their elders as they consider it to be the conventions of the past. (eg) Bernard Shaw's 'St. Joan' to correct the image set up by Shakespeare and Schiller.

False Influence : False Influence comes when a writer (Receiver of the Influence) intentionally distorts and transforms the basic character of a model. For example, Sigmund Freud regarded mental aberrations as pathological, the surrealists regarded mental aberrations as pathological, the surrealists regarded them as manifestations of mental caliber.

Creative Treason Creative Treason is due to the native author's imperfect understanding or even misunderstanding and distortion of the foreign writer. It is a phenomenon common in the history of the relationship between a foreign and native literature with reception, influence and translations. Swift's Gulliver's Travels and Defoe's Robinson Crusoe are now popular among the children.

Epoch and Period is the largest segment in periodisation larger than the period. Epoch may be sub-divided into periods. For example, 'epoch' may refer to 'the Middle Ages' or 'the Modern Age'. 'Period ' refers to smaller periods like the 'Elizabethan Age'

Generation is the shortest segment in periodisation in the literary history. It may refer to a period between 25 and 35years. Two or three generations may make up a period.

School : Schools are established by masters who are followed by disciples. The followers of a school may be from among the contemporaries or even among the later generation. The Metaphysical School is a good example with John Donne as a master.

Theme : Theme is a recurrent element and is related to the subject matter of a work of art (A them is always a subject a subject cannot always be a theme.) It is indirectly expressed through the repetition of events, images and symbols. (eg) Oedipal theme – struggles between Man and Fate.

Types are identified with characters and motives. For example, if the motif is 'avarice' the type will be 'miser'. A type character may be known by the name. They are generalized and therefore universal.

General Literature : General literature traces movements and trends transcending national boundaries. Study of history of literature is general literature. Topics like the study of international currents or concepts like humanism. Symbolism may come under general literature.

World Literature : The term was coined by Goethe. It means a collection of literary pieces of all ages and places that have stood the test of time. It is an attempt to overcome provincialism and national prejudices.

Borrowings : A borrowing may be an allusion and it need not be stylised. In the case of borrowings the writer takes up help from external sources, especially the aphorisms, images, figures of speech, motifs and plot elements. A scholar's job is to see how far the borrowed materials are artistically used.

Short Notes on Some Important Comparatists

Harry Levin is the Professor of Comparative Literature at Harvard University USA. He is of the opinion that CL is not a discipline but an approach. He is one of the scholars who developed Thematology on scientific lines. His critical anthology, Grounds for Comparison contains valuable ideas about Comparative Literature. He is also influenced by New Criticism.

David Malone Malone is Professor of CL in the University of Southern California. He wants the literary work to be studied carefully and according to him all researches must lead to a better understanding of that work. We can find the influence of the New Critics on his works. Influence Study is not necessary for the works to be compared.

Rene Wellek wellek is one of the leading comparatists of America. He is a Product of the Prague School of Linguistics (Czek) and settled in America. He was the Professor of Comparative Literature at Yale University, America. His vast knowledge of European literature is reflected in his works. In collaboration with Austen Warren, he published a remarkable book, Theory of Literature. His History of Modem Criticism in five volumes is another remarkable publication.

Henry H.H. Remark: Remark is an important American comparatist. Born in Germany, he got his doctorate from Hamburgh University. He is Professor of Compartive Literature at Indian University. Remark is known for his famous definition of Comparative Literature. He has solved the misconceptions between the French and American School of CL.

Fernand Baldensperger: He is the most important French comparatist. He established the Comparative Literature Society in Sorbonne University in 1910. He was interested in Thematology and influence Studies. He built up the concept of CL and outlined its field. He is famous for his "Bibliography of Comparative Literature", which he prepared along with Friederich.

Rene Etiemble: Etiemble was a Professor of Comparative Literature at Sorbonne. He is of the view that the comparatists should take up the study of aesthetics, Parallel Studies etc. He encouraged the scholars to take up research in Eastern literature also. Himself was a scholar in Chinese and Tibetan languages.

Paul Van Tieghem: Paul Van Tieghem is known as the father of General Literature. He is a scholar in Russian and many languages. He popularised the term 'world literature'

among the comparatists. His Handbook of Comparative Literature is famous. He has written much on Romanticism.

Victor Zhirmunsky: He is a very popular Russian Comparatist. His ideas on literature were different from those of the communist Russia. But he believes in the Socialist view of literature that literature is a social document. He has made extensive studies on Influence Studies.

Budha Deva Bose is mainly responsible for introducing Comparative Literature in India. He is a leading Bengali poet, novelist and a literary critic. In 1956, he founded the first department of Comparative Literature at Jadavpur University, Calcutta. He is known for his translation of French and German poetry into Bengali and established that Bengali literature was influenced by French and German literature. He founded the Jadavpur Journal of Comparative Literature.

T.P. Meenakshisundaram: He is a scholar in Dravidian Linguistics. He was the first Vice-Chancellor of Madurai University. He is mainly responsible for introducing Comparative Literature in Madurai University. He has published several papers which bring out the relationship between Tamil Literature and other Indian Literatures.

K. Kailasapathy: He is a comparatist from Sir Lanka. Professor Kailasapathy was the Vice-Chancellor of Jaffna University. He coined the Tamil term "Oppiyal llakkiam". He was a Marxiam Sociologist.

K. Chellappan (b.1936): He is an eminent writer and speaker in both Tamil and English and was the Professor of English at the Bharathidasan University, Thiruchirappalli. He did his doctoral research on "Shakespeare and Ilango as Tragedians". His list of books include "Towards Creative Unity: Tagore, Bharathi and T.S. Eliot, Enkenum Kaninum Sakthi: Comparative Studies in Tamil, Oppiyal Tamil and Studies in Bharathi and Bharathidasan.

Sources

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Theory of Comparative Literature

(MCL–12)

Model Question Paper

Scheme

Part-A

Explain any Three of the following in about 50 Words

Short Answer 3 x 5 =15 Marks

Part-B

Answer any Three of the following in about 150 words

Short Essay 3 x 10 = 30 Marks

Part-C

Answer any Two of the following in about 200 words

Long Essay 2 x 15 = 30 Marks

WELCOME MESSAGE

My Dear Students!

My wholehearted congratulations and delightful greetings to all those who have availed the wonderful leveraged opportunity of pursuing higher education through this Open and Distance Learning(ODL) Programme. All around the World, pursuing higher education through Open and Distance Learning System is on the rise. In India, the Distance Education students enrolment constitutes 11.7 percent of the total enrolment in higher education and innovative approaches and Programmes are needed to improve it further comparable to Western countries where 30-40 percent students are enrolled in higher education through ODL systems. This remains unmet largely due to inadequate number of Programmes offered and due to limitations faced by working population. Transformation of India and State of Tamil Nadu into "Knowledge Hub and Knowledge Society" depends on ability to provide continuous education for skill upgrading through either direct or indirect means. Recent advancements in Information and Communication Technologies(ICT), and digital teaching and e-learning provides an opportuity for non-traditional learners who are at a disadvantage in the Conventional Education System due to age, occupation and societal background to upgrade their skills.

To achieve the goal of improving higher education status in the State, the Government of Tamil Nadu established the Tamil Nadu Open University (TNOU) in 2002 with the motto of "Higher Education for All and Ever". TNOU has a noble intent to take higher education closer to the oppressed, underprivileged, women and the rural folk to whom higher education has remained a distant dream for long. Through sustained efforts, TNOU has ascertained its pre-eminent position among all the Open and Distance Educational institutions of India.

I assure you all that the Tamil Nadu Open University would extend all possible support to every registered student of this University to pursue his/her education without any constraints. We will facilitate an excellent ambience for your pleasant learning and satisfy your learning needs through our professionally designed Curriculum, providing Open Educational Resources(OER), Continuous mentoring and assessments by faculty members through Interactive Counselling sessions.

This University brings to reality the dreams of the great poet of modem times, Mahakavi Bharathi, who envisioned that all our citizens be offered education so that the globe grows and advances forever.

I wish that you achieve all your dreams, aspirations and goals by associating yourself with our ODL System for a never ending Continuous Learning.

With warm regards,

Prof. M. BHASKARAN
Vice Chancellor